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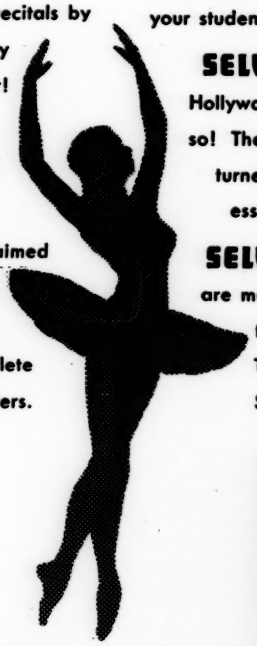

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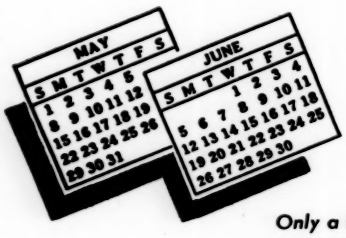

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THIS MONTH'S editorial column is turned over to the following reprint of the address made by the Honorable Mr. J. K. JAVITZ (Rep.-N.Y.) at the **Conference** which was held at the Hotel Astor in New York City, March 4, 1949. This Conference came about as a result of the reaction in the theatre field to the **Resolution (H.J. 104)** introduced by Mr. Javitz in the House of Representatives and in the Senate by Senator Irving M. Ives (Rep.-N.Y.) on January 24, 1949 **for the purpose of convening an assembly of personages in American theatre arts to discuss establishment of a projected national theatre, opera and ballet.**

The conference of the 4th March, well attended by persons in the theatre and dance, served one dramatic purpose: **it exposed the weaknesses of the American dance profession in the matter of unity of ideas and purpose.** A number of distinguished persons in the dance arose and spoke briefly on the necessity for such a national ballet, and offered their own services, and the services of the professional companies to which they are attached — an offer which would in any case if accepted by the Government, lead to a desirable actuality. However, the conference proved conclusively that if dance is to attain the dignity of subsidy, it will have to string along with the more powerful theatre groups in the lead — **because** the WILL TO ORGANIZE and the UNITY OF IDEAS AND PURPOSE are **there.**

Herewith, some quotations from the address of Congressman Javits:

"The problems of the American theatre, opera and ballet are very grave. Unemployment is rife, the number of legitimate theatres has markedly decreased and tens of millions of Americans — especially in smaller cities and in broad areas of the South and Southwest, West and Middle West — are denied any regular opportunity to enjoy living theatre, opera and ballet. Since the introduction of our resolution, my mail shows on the whole enormous public support for a national theatre, opera, and ballet. The rank and file of people everywhere are keenly interested in the proposal that all interests—the profession, the crafts, the universities and the audience—should convene an assembly to see what can be done, which is all that our resolution calls for.

I am by now convinced that the theatre, opera and **ballet can themselves do the most** to bring about a national establishment in each, in view of the widespread public support for Senator Ives' and my resolution. Accordingly I now call on the theatre, opera and ballet, organized through ANTA, Actors Equity Assoc., the Dramatists Guild and the producers' organizations, to get together and come forward with their plan for a national theatre. **A similar plan for opera and ballet should be developed by the American Guild of Musical Artists (AGMA), together with the American Federation of Musicians, the functioning opera and ballet companies and other representative groups of opera and ballet.** In each case there should be broad participation, first and most importantly by the colleges and universities and the theatres and workshops organized in them; also by the representatives of the profession and crafts in radio, television and motion pictures. The American Education Theatre Association is broadly representative of this university group. The basis for a national theatre drawing its support — country-wide and not alone from New York — is already contained in the theatres on the campuses of Yale, Stanford, the University of Indiana, Denver University, the University of Iowa, the University of Wisconsin, the University of North Carolina, Catholic and Georgetown Universities in Washington, D. C., and many others . . . .

Opposition to national theatre, opera and ballet is rooted in traditionalism and fear. These national establishments need not be bureaucracies. They can be managed and directed by the representatives of the profession, the crafts and the audiences. Types of organizations like those now managing the Smithsonian Institution, the National Gallery of Art, the Library of Congress and the Atomic Energy Commission may be admirably adapted for this purpose.

The organizations in the theatre, opera and ballet can themselves solve their own problems and give these arts to the nation in the fullest measure. The proposal for this purpose contained in the resolution which Senator Ives and I have introduced affords them this opportunity. I urge them to accept it and to use it well."

Dance MAGAZINE

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APRIL, 1949

The LARGEST, most WIDELY READ Dance Publication in the WORLD

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ON THE COVER: MURIEL BENTLEY of Ballet Theatre, as the Russian ballerina in Antony Tudor's gay and stinging ballet of ballet manners, "Gala Performance".

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LETTERS to the Editor

Dear Sir:

May I compliment you on the splendid articles that have been appearing in DANCE MAGAZINE? I am especially referring to **The Dancers' Anatomy** by **Milton Feher.** The **Child's World** by **Blanche Evan** and the series of instructive suggestions by **Eileen O'Connor.**

"Call Tomorrow" by **Jack Cole** should be posted in the dressing room of every dance studio that hopes to produce future dancers. I always enjoy **George Chaffee's** notations on dance history, too.

May I say a good word for your advertisers' too? Dance Magazine is **certainly a handy reference book** when we dance teachers want to know who can best supply our dance needs. Please keep up your good work.

Emmamae Horn,
Houston, Texas

★

Dear Sir:

May I offer my congratulations on the articles which are appearing in Dance Magazine? **The Child's World** by **Blanche Evan** is very fine and puts into words something which I have felt during my own years of teaching. If we are to bring the dance to any great level we must begin with the child and through the child's ability, not forcing, translate technical standards for adults into a child-mind.

The articles by **Milton Feher** give me great pleasure as I have been teaching through this method for many years. It is bringing before the dancer and the dance teacher the need for correct body alignment before any form of technique is acquired. If these fundamentals are utilized, the teacher will find better students and can also extend classes to the layman who needs this corrective work so badly. Good luck to you and may we have more articles like these.

Forrest Thornburg,
Phoenix, Arizona

Fascism vs. Dance in SPAIN

Dear Sir:

I recently read that Col. W. de Basil "plans to organize a chain of ballet schools throughout Spain", to be sponsored by the Franco government. I had spent eight weeks there last summer, had even seen de Basil's "Original Ballet Russe" in Madrid, and knew what "government sponsorship" **implied.**

Dance majors at Adelphi College, Garden City, N. Y. posed for the preliminary drawings for this mural which now adorns Adelphi's halls. The artist is Abraham Joel Tobias, a resident artist at the college. Dance students who posed for this mural are pupils of Hanya Holm and Maxine Munt. Among the dancer-models were Gabrielle Rapp and Virginia Boswell. This will be one of a series of six murals to grace Adelphi's halls, all on the subjects of the arts.

Since dancers still busy themselves frequently with writing on the purity of the art, I think it an **appropriate time to tell them what relations I found existing in Spain between dance and Fascism.** Even though many **artists** in America feel there is no connection between art and political beliefs, the **fascist government** does not agree with them. It utilizes dance **in** and **outside** of Spain to reflect its political purposes.

BECAUSE the government realizes the immense influence of culture, there is practically no culture from the outside world permitted to enter Spain today. A performance of such low calibre as the "Ballet Russo" gave last August in the "Parque del Retiro" would never have got by in New York or London. Soloists and corps were in incredibly poor form in "Las Silfidas", "Sinfonia Fantastica", etc. If **ever** the ballet had seemed puerile and anaemic, it **was** that night. Not only because of the inadequacy of the performance, but because the wraiths of the ballet seemed utterly inept and anachronistic pitted against an environment where life to-day for the common man is a relentless struggle against hunger and disease, and the **moment-to-moment** fear of the plainclothes secret police never abates.

The news note referred to above, states that the de Basil project would be subsidized also by "wealthy citizens" of Spain. This, too, has many implications.

The ballet has great appeal to the minority, the wealthy of Spain. Its form and content help to divert the eyes away from the ghastly reality they impose upon the majority. Many workers earn only $10, 100 pesetas, a month, for a work week of 122 hours.

There is another interesting angle. **The** gypsy influence is very strong in Spain.

ARTHUR MAHONEY **THALIA MARA**

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Yet those in power are ashamed of this cultural heritage and try to suppress it. For instance, the cleric who represented the tour, put an actual **ban** on the Americans visiting the gypsy dancing in Albaicin, the caves of Granada. He said the Gypsy was unspanish, and was to be avoided. This, despite the fact that the Spanish Gypsies have made Spain their home for 12 centuries. To try to stamp out "Gypsy" is a form of cultural genocide — — unlikely to succeed, incidentally, because they would also have to destroy the streets of half of Granada, the two centuries old tobacco factory in Seville, of **Carmen** fame, where the Gypsies still work with jasmine flower tucked in their hair. They would have to interfere with the **ferias** of dance and song following Semana Santa in all of Andalucia. The gypsy heritage to the fascist is to be shunned, and the importation of classical ballet is one way of cultivating a taste opposite to flamenco. **What** could be more **opposite** to a farrucca than a pas de deux from Aurora's Wedding? And at the present, the heart of the people is in the farrucca. **Every plebeian theatre** I attended in Madrid included flamenco dances, and of all the regional dances on the programs, these always tore the house down with applause.

Each region of Spain has its distinct dance and song and music, ranging from the use of bagpipes in Galicia to the torrid zambras and cante jondo of the south. The Spaniard is never casual about dance and song, even though it seems so much an accepted part of his very blood. A chamber maid in Madrid secretly left her duties at the risk of severe censure, because she wanted to teach me the jotas of her native Estremadura. She remember-

(*please turn to page 43*)

Posters on the Paseo de la Castellana in Madrid announcing a season of Ballet Ruso in the Retiro Park of Madrid, an out-of-doors theatre, where the Original Ballet Russe appeared in 1948.

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PROGRAM

FIRST WEEK: Opening Sun., Apr. 17—Swan Lake, Fancy Free, Fall River Legend, Theme and Variations. ***Tues., Apr. 19**—La Fille Mal Gardee (Revival), Jardin aux Lilas, Pas de Deux ("Don Quixote"), Interplay. **Wed. Apr. 20**—Les Sylphides, Billy the Kid, Pas de Deux ("The Black Swan"), Les Patineurs. ***Thurs., Apr. 21**—Swan Lake, Romeo and Juliet, Princess Aurora. **Fri., Apr. 22**—Princess Aurora, Giselle (2 acts), Interplay. ***Sat. Mat. Apr. 23**—Les Sylphides, Peter and the Wolf, Princess Aurora. **Sat. Eve., Apr. 23**—Theme and Variations, Fall River Legend, Pas de Deux ("Don Quixote"), Helen of Troy. **Sun. Mat., Apr. 24**—Swan Lake, La Fille Mal Gardee, Les Patineurs. **Sun. Eve., Apr. 24**—Romeo and Juliet, Pas de Deux ("The Nutcracker"), Fancy Free (Entire Original Cast), Gala Performance.

SECOND WEEK: *Tues., Apr. 26—Theme and Variations, Billy the Kid, Pas de Quatre, Les Patineurs. **Wed. Apr. 27**—Apollo, Pillar of Fire, La Fille Mal Gardee. ***Thurs., Apr. 28**—Giselle (2 acts), Tally-Ho, Gala Performance. **Fri., Apr. 29**—Romeo and Juliet, Pas de Deux ("Don Quixote"), Fall River Legend, Helen of Troy. ***Sat. Mat., Apr. 30**—Petrouchka, Billy the Kid, Interplay. **Sat. Eve., Apr. 30**—La Fille Mal Gardee, Billy the Kid, Gala Performance. **Sun. Mat., May 1**—Les Sylphides, Peter and the Wolf, Princess Aurora. **Sun. Eve., May 1**—Giselle (2 acts), Facsimile, Tally-Ho.

THIRD WEEK: *Tues., May 13—Les Sylphides, Fall River Legend, Pas de Deux ("The Nutcracker"), Helen of Troy. **Wed., May 4**—(American Composers' Night), Interplay, Billy the Kid, Undertow, Fancy Free. ***Thurs., May 5**—Petrouchka, Pillar of Fire, Pas de Deux (The Black Swan"), Fancy Free. **Fri., May 6**—Theme and Variations, Jardin aux Lilas, Facsimile, Gala Performance. ***Sat. Mat., May 7**—Swan Lake, La Fille Mal Gardee, Les Patineurs. **Sat. Eve., May 7**—Swan Lake, Petrouchka, Princess Aurora. **Sun. Mat., May 8**—Petrouchka, Billy the Kid, Interplay. **Sun. Eve., May 8**—La Fille Mal Gardee, Pillar of Fire, Pas de Deux ("Don Quixote"), Theme and Variations.

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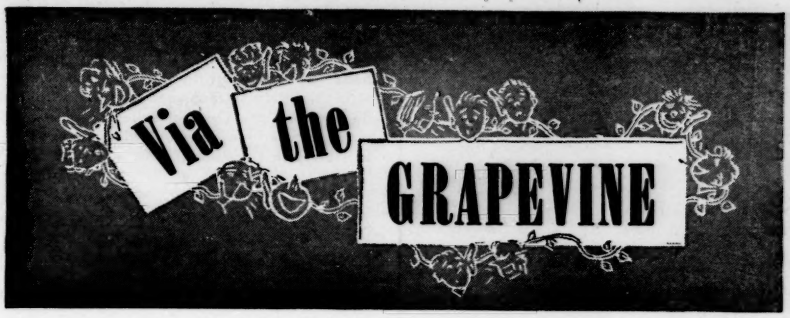
METROPOLITAN OPERA HOUSE



A BILL presently pending in the legislature of the august State of California, proposes to follow in the footsteps of the State of Maryland, which in 1948 enacted a bill requiring the **licensing of dancing teachers** by the State.

Any resemblance between the measures noted above and the **licensing of dancing teachers in England by the Royal Academy of Dancing** is purely superficial. The R.A.D. is **not** government-ruled: The American measures are or, **indicate a drift toward socialization** in education. Inasmuch as precedent is contagious, **it will not take long** for the other 46 states to make a stir in their legal cauldrons — and **the effect on the status of the dancing teacher in America?**

Perhaps it is a little premature to foresee a confusion in the dance teaching profession comparable only to the confusion in French politics, but let us examine the Californian measure, numbered **1842**, introduced on January 26, 1949 by a Mr. Richard Dolwig in San Mateo. The measure was referred to and is presently before the Committee on Governmental Efficiency and Economy.

The measure solicits an administrative board of 12 members to be appointed by the Governor of California, such members to have been dance instructors for five years, who will serve on a licensing board for periods varying from one to four years. All members of the board, to be called CALIFORNIA STATE DANCE INSTRUCTORS BOARD, **shall hold examinations and issue licenses to teach and shall have the authority to revoke licenses.**

In the matter of the issuance of licenses, an applicant must pass a written examination **(a number of distinguished foreign teachers in California cannot write in English)**; the applicant must be over the age of eighteen and must accompany application with the references of two **(not necessarily dancing teachers)** persons in the community in which he teaches. Licenses expire each year on June 30th. **The Board shall have the power to suspend or revoke licenses if it deems the conduct of the teacher warrants such an action.**

Dorathi Bock Pierre, Education Editor of **Dance Magazine,** was scheduled to appear and discuss the subject of licensing of dancing teachers, in the company of a number of notables in the field of dance education in California, before the Committee with which the measure now rests. The progress of this bill will be reported in forthcoming issues.

★

Dispatch from London states that the return of **Alexandra Danilova** to the stage of Covent Garden Royal Opera House after an absence of 10 years was marked by bated solemnity, technical differences between the ballerina and the pace of the orchestra, a speech by Danilova to an exuberant house and much hearts and flowers — exactly what we read in the cards.

★

Ballet Theatre to LONDON in July

Contracts have not yet been signed at time of going to press but plans are all but complete for Ballet Theatre to go to England late in June **to open at Covent Garden Juy 1st** with a repertory and cast ostensibly the same seen at the Metropolitan in April. Ballet Theatre seen in rehearsal in mid-March **conclusively showed** a high degree of morale and all the old elan and company spirit which made it America's foremost ballet institution for an unbroken decade.

★

Ballet ALICIA ALONSO appeared in Guatemala City last month following its Mexican sojourn and is slated to go to El Savador and other South American countries. **Story about the Mexican season appears further on** in these notes under the dispatch from Mexico City.

★

It is still a half-year off from the anticipated appearance of the **Sadler's Wells ballet** in New York, but already the local fan clubs, the balletomanes, critics, both amateur and professional, are working themselves up into a fine anticipatory lather. It is devoutly to be hoped that they will not be **too** exhausted from preliminary set-to's to fill the Metropolitan when The Day arrives.

Sadler's Wells will open at the Met on October 9th for a three week season. Other cities will see them in their two-and-one-half month's tour: **Washington, D. C., Richmond, Philadelphia, Chicago, East Lansing, Detroit, Toronto, Ottawa** and **Montreal.** Air passage is being arranged for the sixty dancers and their director, **Ninette de Valois,** to arrive ten days prior to the American premiere. The company will sail for home on December 11th to resume annual appearances at Covent Garden.

★

Tanya Chamie is composing a new ballet for the Ballet Russe de Monte Carlo, which is to be given its first performance in Montreal. The featured principals will be **Krassovska, Tupine** and **Novak** . . . It's hand-holding time for **Yvonne Chouteau** of Ballet Russe and **Paul**

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CALENDAR of DANCE EVENTS

(New York City)

APRIL	1 at 8:40 p.m.	**JOSE LIMON** and Company	Ziegfeld Theatre
	2 at 8:40 p.m.	**JOSE LIMON** and Company	Ziegfeld Theatre
	2 at 8:40 p.m.	**JANET COLLINS**	92nd St. YM-YWHA
	2 at 8:40 p.m.	**IVA KITCHELL**	High School of Needle Trades
	3 at 3:30 p.m.	**IVA KITCHELL**	92nd St. YM-YWHA
	7 at 8:40 p.m.	**Rita and Rozzino, Aldo & Teresita, and Josefina, Renato and Carmine**	American Museum of Natural History
	8 and 9 at 8:40 p.m.	**BALLET REPERTORY COMPANY: Arthur Mahoney, Thalia Mara and others**	Ziegfeld Theatre
	9 at 8:40 p.m.	**BENNINGTON College and SARAH LAWRENCE College Dance Groups**	92nd St. YM-YWHA
	9 at 8:30 p.m.	**JEAN ERDMAN** and company	H. S. of Music and Art
	10 at 3:30 p.m.	**MATA** and **HARI** and company	92nd St. YM-YWHA
	16 at 8:40 p.m.	**AGNES de MILLE** and others	92nd St. YM-YWHA
	17 at 3:30 p.m.	**AGNES de MILLE** and others	92nd St. YM-YWHA
	21 at 8:40 p.m.	**JEAN LEON DESTINE**	American Museum of Natural History
	23 at 8:40 p.m.	**CHARLES WEIDMAN** and company	H. S. of Needle Trades
	24 at 8:30 p.m.	**SYBIL SHEARER**	Carnegie Hall
	26 at 8:40 p.m.	**LIN PEI FEN**	92nd St. YM-YWHA

★

PACIFIC COAST DANCE FESTIVAL

APRIL	9 at 2:30 p.m.	**CHILDREN'S WORKSHOP Dance Center**	Royce Hall, U.C.L.A.

★

DANCE CONCERTS, INC., presents the following:

APRIL	1	**MIRIAM SCHILLER**	at the Assistance League Playhouse
	9	**KAREN BURT, MARY TIFFANY and company**	" "
	15	**LORRAINE DE LARA**	" "

★

BALLET THEATRE

at the Metropolitan Opera House

April	**17**	Swan Lake, Fancy Free, Fall River Legend, Theme and Variations
	19	La Fille Mal Gardee, Jardin Aux Lilas, Pas de Deux (Quixote), Interplay
	20	Les Sylphides, Billy the Kid, Pas de Deux (Black Swan), Les Patineurs
	21	Swan Lake, Romeo and Juliet, Princess Aurora
	22	Princess Aurora, Giselle, Interplay
	23 (mat)	Les Sylphides, Peter and the Wolf, Princess Aurora
	23 (eve)	Theme and Variations, Fall River Legend, Pas de Deux (Quixote), Helen of Troy
	24 (mat)	Swan Lake, La Fille Mal Gardee, Les Patineurs
	24 (eve)	Romeo and Juliet, Pas de Deux (Nutcracker), Fancy Free, Gala Performance
	26	Theme and Variations, Billy the Kid, Pas de Quatre, Les Patineurs
	27	Apollo, Pillar of Fire, La Fille Mal Gardee
	28	Giselle, Tally-Ho, Gala Performance
	29	Romeo and Juliet, Pas de Deux (Quixote), Fall River Legend, Helen of Troy
	30 (mat)	Petrouchka, Billy the Kid, Interplay
	30 (eve)	La Fille Mal Gardee, Billy the Kid, Gala Performance
May	**1** (mat)	Les Sylphides, Peter and the Wolf, Princess Aurora
	1 (eve)	Giselle, Facsimile, Tally-Ho
	3	Les Sylphides, Fall River Legend, Pas de Deux (Nutcracker), Helen of Troy
	4	Interplay, Billy the Kid, Undertow, Fancy Free
	5	Petrouchka, Pillar of Fire, Pas de Deux (Black Swan), Fancy Free
	6	Theme and Variations, Jardin aux Lilas, Facsimile, Gala Performance
	7 (mat)	Swan Lake, Fille Mal Gardee, Les Patineurs
	7 (eve)	Swan Lake, Petrouchka, Princess Aurora
	8 (mat)	Petrouchka, Billy the Kid, Interplay
	8 (eve)	Fille Mal Gardee, Pillar of Fire, Pas de Deux (Quixote), Theme and Variations

Monteux, son of the famous conductor. Wedding bells will probably clang for this pair in Paris this summer . . . **There may be some basis for the report that an American impresario is discussing a 6-year contract with Col. de Basil and the Original Ballet Russe for a 5-month a year season in America, the contract to start with December, 1949 . . . .**

★

Markova and **Dolin** are rehearsing **Nina Fonaroff's "Mr. Puppet"** under the personal direction of Miss Fonaroff, for forthcoming concerts in England and South Africa. This is the first occasion upon which dancers of the prestige of Markova and Dolin have made use of a well-known opus in modern dance, although a year ago or two there was some talk that **Doris Humprey's "Shakers"** was to have been staged for Ballet Theatre. "Mr. Puppet" will be performed with complete fidelity to the choreographic ideas of Miss Fonaroff. So much for that group of thinkers which thinks ballet dancers too reactionary to employ strictly modern choreography.

★

SUPPOSE . . . .

Suppose the choreographers concerned were to give their consent — and suppose an angel could be found to finance it — **suppose the outstanding dance works produced for musical comedy in the last decade could be put on one program and into a theatre and shown everywhere at home and abroad** — suppose the reaction of a world public to such a company?

To name only a few of the major works composed for musical comedy in the last decade which made their mark on contemporary dance and which are allowed to become mere fragrant memories with the demise of each show:

TIGER LILY (Tamiris) from "Inside U.S.A."
MACK SENNET Ballet (Robbins) "High Button Shoes"
SLAUGHTER ON 10th AVE. (Balanchine) "On Your Toes"
GOLDEN CROCK (Kidd) "Finian's Rainbow"
DREAM BALLET (deMille) "Oklahoma!"
FUNERAL DANCE (deMille) "Brigadoon"

There are others of the same theatrical calibre. What a project for an impresario with imagination and nerve!

In fact, just the kind of project to appeal to the indefatigable **Trudy Goth,** director of Choreographers Workshop. She is the one who started to suppose all this.

★

Marge and **Gower Champion** were the brightest spots on television last month with a two-some dance based on the "3 Blind Mice" rhyme. . . . **Tanaquil LeClercq** and **Beatrice Seckler,** among others, appeared, but not to much advantage, in a television ballet composed by **Jimmy Starbuck** on the Admiral Broadway Revue. The talent is there, but its adaption to television is still in the process of coagulating . . . Any month's **Dark of the Moon** ball has all the potency of benzedrine on toast, but the February 25th ball, out-benzedrined them all. A violently participative audience and some distinguished spectators, among them **Ruth Page, Trudy Goth, A. V. Coton,** visiting English dance critic, and playwright **John LaTouche** watched **Claude Marchant, Calypso Joe, Coco-Te** and others materialize into Caribbean pretzels. The climax of this noisy revue was the miming of **Ram-**

(Please turn to page 46)

JUST A LOT OF FAMILY PICTURES THIS MONTH:

Members of the Ballet Russe de Monte Carlo saw Alexandra Danilova and Frederic Franklin off just before their trip to England with a party given at Bob Lindgren's New York apartment. Here are members of the Ballet Russe family, as many as could get into the range of the camera. Danilova and Franklin are below and to southeast of the Bon Voyage decor. Others can be identified as Moussia Larkina, Gertrude Tyven, Mary Haywood, Shirley Haynes, Yyvonne Chouteau, Michel Katcharoff, Val Buttignol, Gerard Leavitt, Nathalie Krassovska, Elena Lane, Sonia Taanila, Edwina Fontaine, Harding Dorn, Eleanor Treiber, Patricia Wilde, Helena Seroy, Robert Lindgren, Mary Ellen Moylan, John Kelly and Ann Barlow.

just PEOPLE.....AND PLACES

Other families in both corners above consist of: (left) Leonide Massine and Mme. Massine, the former Tatiana Orlova, with their son and daughter at tea-time in their London flat; (right) The Petroffs, Paul, Nana (Gollner) and son, who is listening to bed-time stories. He looks a lot more eager to stay awake than his parents do, who are valiantly striving to put him to sleep.

★

At right, another family party, consisting of Fernando and Alicia Alonso take to the air over Mexico City's first station, on the occasion of the debut of the Ballet Alicia Alonso in Mexico City in February.

The concert of **Taikwon Cho** and his little group of Korean dancers and musicians at the Museum of Natural History on February 10 was indeed a surprise. Never having seen Korean dancing before, we expected it to have much the same studied formality as the Chinese, Japanese, Hindu, and other eastern dance arts. But actually it seems in many ways closer to our own idiom.

Despite its reputed 4,000 years of existence, it is the spontaneous expression of a robust, good humored people, who enjoy the sunshine and the pleasant countryside and know how to capture their feeling for it in their dances. Taikwon Cho's **Farmers' Dance** (of a type that are usually of 50 minutes' duration in Korea) had a gay jogging quality, and the PASTORAL SCENE for three girls was a lovely, lyrical representation of flower picking and water drawing.

Like most civilized people, the Koreans can laugh at themselves occasionally. Taikwon Cho did it quaintly in his masked depiction of an old man feeling young (SIN NO BULLO), and **Kim Sun Young** did so with technical and dramatic skill in her masked portrait of a drunk who tries to dance (MASK DANCE OF BONG SAN). Miss Kim Sun Young is an unusually pretty little creature who seems equally at home in dramatic and lyric material, and in the delicate formalism of the court dance.

Although we're supposed to be a dance critic and therefore principally concerned with matters muscular, we'll have to admit that two of the high spots of the program were the sensitive and highly appreciative program notes and commentary by **Ely Haimowitz** and the musical numbers which consisted of a solo on a six-foot mellow sounding stringed instrument called a "kayagum" (played by Kim Sang Kum) and a strangely agressive-sounding little song about birds sung by **Sim Tai Chen** to an imitative accompaniment on the kayagum.

★

The **Dudley-Maslow-Bales Trio** can always be counted upon for a program that is both rich and satisfying. And their February 13 appearance at the 92nd Street "Y" was particularly so.

While featuring no new works, the concert was distinguished by exceptionally good programming. It began with **Sophie Maslow's** hardy perennial, FOLKSAY, and ended with her CHAMPION, both performed with spirit by the New Dance Group Company consisting of **Nina Caiserman, Andora Hodgin, Billie Kirpich, Lili Mann, Muriel Manings, Irving Burton, Normand Maxon, Donald McKayle,** and in the latter work, **Bert Prensky** replacing **Mark Ryder.** With the impetus of the New Dance Group Festival last spring and the New London Festival last summer, Sophie Maslow has trained a compact little unit of dancers who seem to understand the demands of her naturalistic style of choreography and function smoothly together. Let us hope the means will be found to keep them together.

Of the five shorter works on the program, four were by **Jane Dudley,** and they gave us an opportunity to see her dance-art in a clearer perspective than we have for some time.

Miss Dudley has certain qualities that are rare among dancers — and beautiful to behold. Because she is tall and solidly built, it is comparatively easy for her to achieve an appearance of tremendous power and monumental strength, or, if she wishes, a hilarious distorted comic line. There is plenty of the latter in THE LONELY ONES and in her solo, HARMONICA BREAKDOWN. And for the former we have only to look to CANTE FLAMENCO.

Stylistically she remains closer to her Graham training than Sophie Maslow and William Bales. She uses her torso deeply and percussively and achieves a feeling of great sadness and bitterness even in her comic material.

But if one dance is any indication, there is a new Jane Dudley in the making. It looks as though she may be turning aside from the (for her) easy road of the earthy and the angular to conquer the more difficult one of sustained lyric line. The dance in question is a new one called SONG FOR A CHILD. Set to a Brahms Intermezzo, it is peaceful, dignified, and essentially feminine. There are long smooth phrases of movement that slip from one to the other easily, calmly, and with awareness of the music. Yet it is not a facile dance, nor does it have a fuzzy, rockabye quality. Beneath the seeming softness there flows the characteristic Dudley strength carefully harnessed so that it rises to the surface only occasionally as in the semi-reclining floor contraction at the very end.

Perhaps we place undue significance on one new solo, but to us it means something we have always felt — that in Jane Dudley there are tremendous untapped resources — physical, artistic, and spiritual — that have not yet come to the fore because Miss Dudley composes slowly and because she just simply may lack the requisite confidence in her own range. Let this stand, therefore, as a word of encouragement and hope for a more prolific future.

★

An interesting, if not conclusive way to measure the achievement of new-born concert dancers is to ask yourself how well they have assimilated their early training and grown away from it. For it is the growing up — with its attendant trial and error — that is most exciting to watch in any young artist.

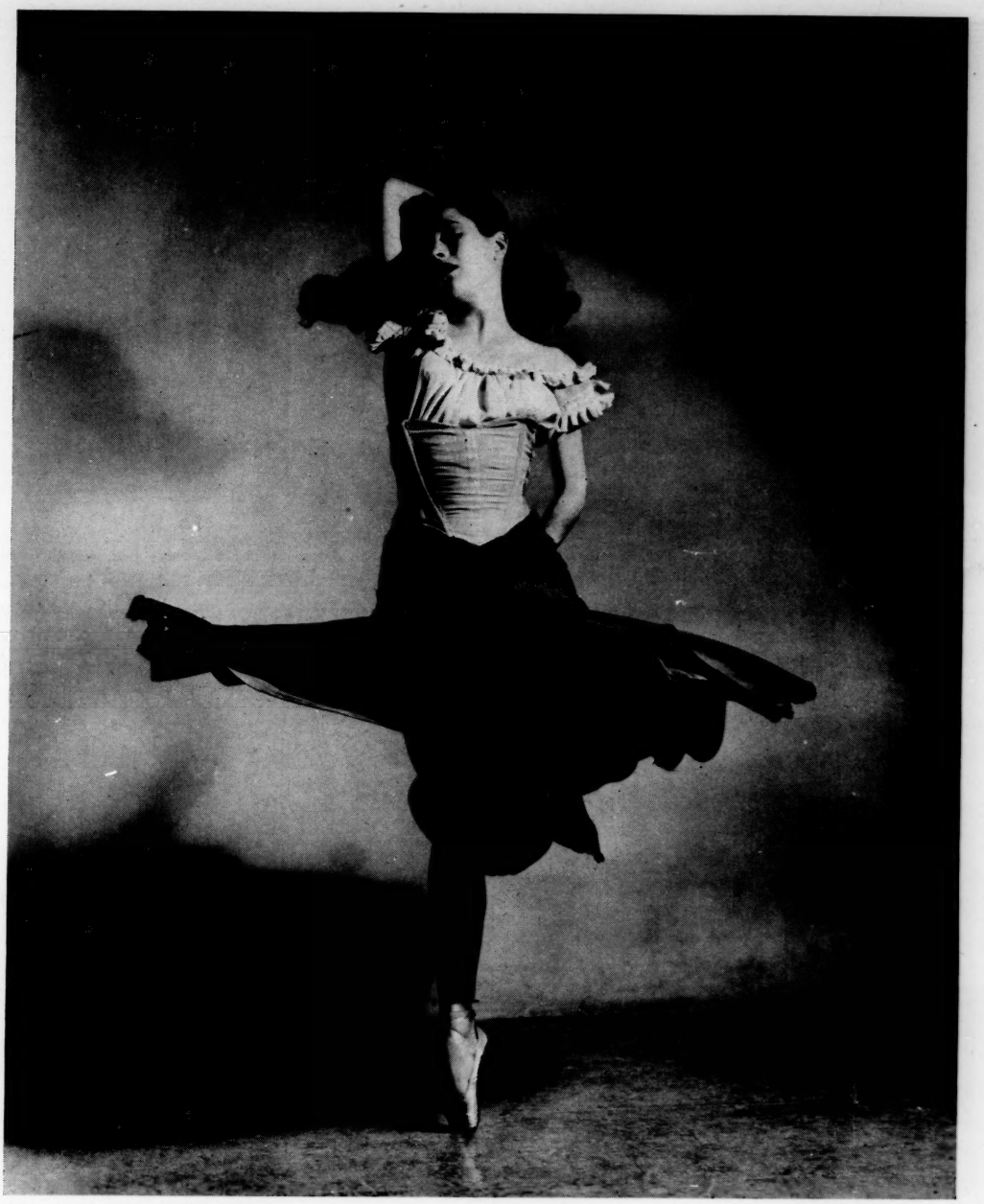
And there were plenty of healthy green shoots apparent in the annual **Audition Winners' Concert** on February 20 at the 92nd Street "Y". The five dancers were chosen by The Dance Teachers Advisory Committee from a list of applicants from every part of the country, and one of the winners, **Janet Collins,** actually does come from California.

Judging from her behavior on stage, Miss Collins seems to have had considerable theatrical experience. She commands the stage and takes her bows like a trouper. But she **can** dance! And she **can** project! From her teacher, **Carmelita Maracci,** she has learned the **value of the imperious gesture, the commanding presence.** But to that she has added **warmth** and a **well developed sense of line and timing.** She moves with a kind of soft bounciness that is at once youthful and delightfully alive. If she can be kept away from the pitfalls of flashiness and cuteness, she should have no trouble in finding a large and enthusiastic audience.

Midi Garth, with her mousy costumes and complete lack of stage presence formed a direct contrast to Janet Collins. it is not hard to detect the hand of **Sybil Shearer** in Miss Garth's attitude toward her art — especially in its **total rejection of the pretty and the facile.** But she already shows signs of going her own way with a kind of quiet relentlessness that produced significant results in this concert. Both of her solos, NO REFUGE and PREDATORY FIGURE, were marked by **strange stark patterns** and great sensitivity in the combinations of light and sound that were used to render the movement more effective. **It is the unremitting searchers like Midi Garth who spell the never ending vitality of the modern dance.** But she should, on the other hand, remember that she **IS** working in a theatre medium and that **little things** like graciously acknowledged applause, well cut costumes, and **carefully groomed hair** are **not** to be tossed aside in the pursuit of truth.

Normand Maxon is quite young and has plenty of talent. But he already shows signs of misusing it. He has quickly grown away from his New Dance Group background to find an interesting combination of wiry, but flowing movement and semi-

(Please turn to page 32)

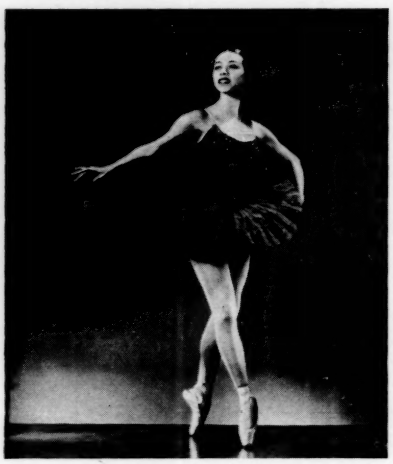


DIANA ADAMS

Diana Adams, soloist with BALLET THEATRE, is photographed here in her role of one of the Lovers-in-Experience from the Antony Tudor ballet, PILLAR OF FIRE.

Agnes de Mille's ballet FALL RIVER LEGEND, based on the famous axe murders by Lizzie Borden, comes to startling life with the emergence of NORA KAYE as the central figure. On the left: Miss Kaye as the daughter and MURIEL BENTLEY as the Stepmother. Center and right: NORA KAYE in characterizations by the photographer Carl van Vechten.

Ballet Theatre ALBUM



MARIA TALLCHIEF (left) and (right) NANA GOLLNER costumed for the Don Quixote pas de deux — a divertissement in the BALLET THEATRE repertory.

THE great stage of the Metropolitan Opera will welcome back the **BALLET THEATRE,** after one year's absence, on Sunday, April 17th, following a tour of the Eastern states which started March 19th at Constitution Hall, Washington, D. C.

A galaxy of dancers is scheduled to make this comeback a memorable one.

The repertory is listed elsewhere in these pages in the **APRIL CALENDAR.**

Ballet Theatre has assembled the top stars in ballet today, many of whom will be seen in unaccustomed roles. **Igor Youskevitch** appears in **Giselle** and other classic ballets, as well as in the comedy lead of **Colin** in the revival of **La Fille Mal Gardee . . . Nora Kaye** will be seen in **Pillar of Fire, Fall River Legend,** and for the first time will dance the tragic heroine in **Giselle . . . Nana Gollner,** returning to Ballet Theatre this year, will also dance **Giselle,** and **Lisette** in **Fille Mal Gardee,** among other roles . . . **Hugh Laing** will appear in **Romeo**

PAUL GODKIN (left) photographed in his own U. S. Navy uniform, is one of the new soloists in BALLET THEATRE roster of principals. He will dance, among other roles, that of one of the gobs in Robbins' FANCY FREE . . . Center: JOHN KRIZA and JANET REED, original members of the FANCY FREE cast, are among soloists this season with BALLET THEATRE. The entire original cast of this ballet, among them Jerome Robbins, Harold Lang and John Kriza (right) will be seen in one performance of this ballet.

THE METROPOLITAN OPERA HOUSE sees the gala return of BALLET THEATRE after its absence of one year from the American stage

and **Juliet, Pillar of Fire** and **Undertow . . . John Kriza** will appear in **Les Sylphides, Fancy Free, Billy the Kid, Fall River Legend . . . Maria Tallchief,** guest star borrowed from New York City Ballet Company, will be cast in **Theme and Variations, Jardin aux Lilas** and as **Myrtha** in **Giselle . . .** Also returning to the company after an absence of a few years are **Janet Reed** and **Edward Caton, Nicholas Orloff, Wallace Seibert** and **Lillian Lanese.**

Other new soloists in the company are **Paul Godkin, Bambi Linn,** and **Jocelyn Vollmar,** the latter recently a soloist with the San Francisco Opera Ballet and the New York City Ballet.

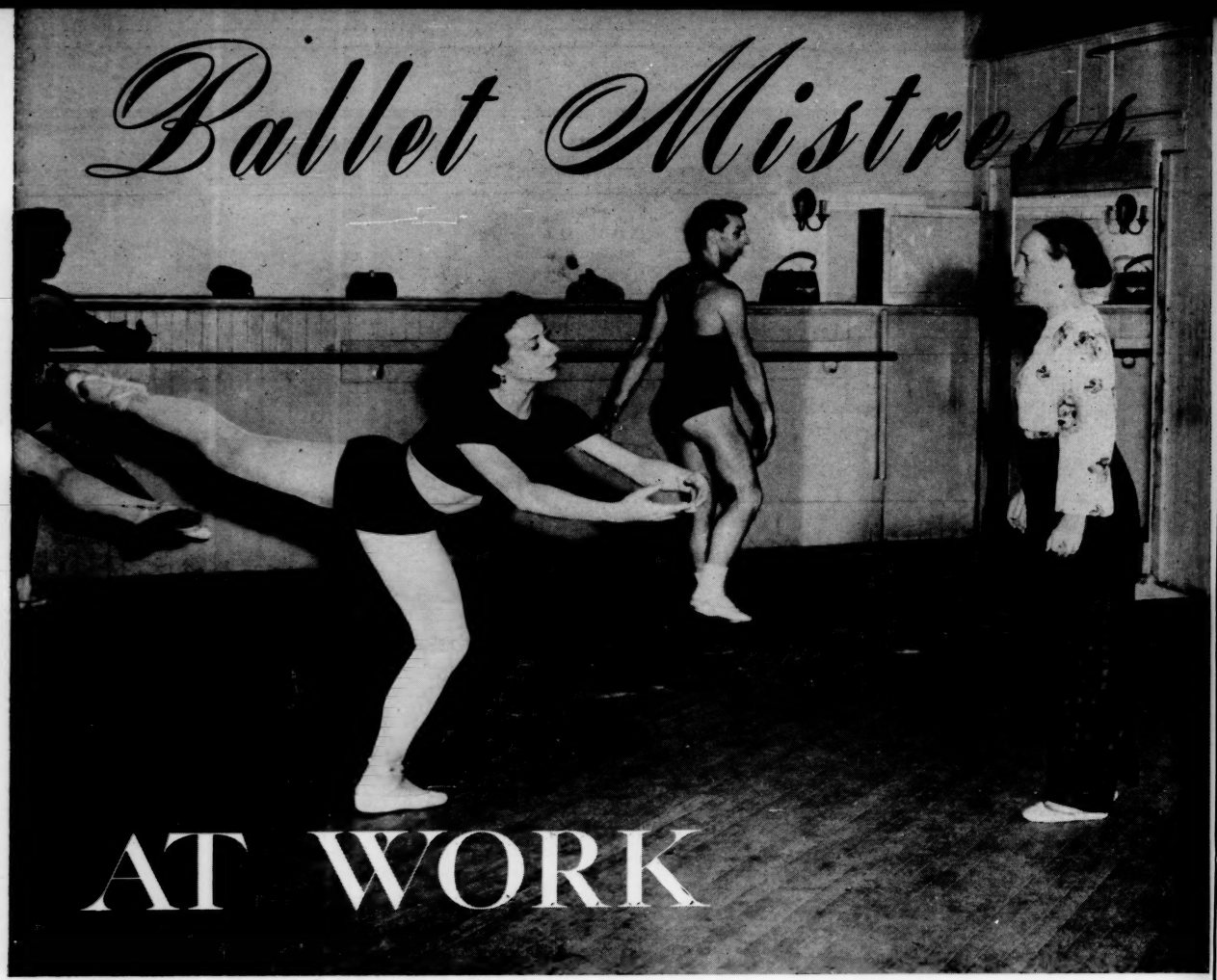
Muriel Bentley, Diana Adams, Norma Vance, Ruth Ann Koesun, Eric Braun, Mary Burr, Shellie Farrell, Peter Gladke, Jenny Workman, Fernand Nault, Virginia Barnes, Isabel Mirrow and **George Tomal,** all of last season's Ballet Theatre, will be on hand, together with 15 newcomers in the corps de ballet, whose names were listed in the March, 1949 issue of Dance Magazine.

Max Goberman, distinguished conductor, again carries the baton, and the repertory this season is again personally rehearsed and supervised by choreographers **Antony Tudor, Jerome Robbins, George Balanchine** and **Agnes de Mille.**

Messrs. Tudor and Robbins will dance many leading roles in their ballets. Regisseur-dancer **Dmitri Romanoff** is preparing the balance of the repertory and this season's **Billy the Kid** will be staged by **Zachary Solov.**

BALLET THEATRE, presented by **Lucia Chase** and **Oliver Smith,** will appear at the Metropolitan for a season of three, possibly four weeks.

JOCELYN VOLLMAR, former prima ballerina of the San Francisco Opera Ballet, and recently soloist with the New York City Ballet, joins Ballet Theatre this season as a principal dancer.



How MARGARET CRASKE trains new members of the corps de ballet of Ballet Theatre into an integrated unit

By HOPE SHERIDAN

One of the greatest gifts that time can give the spectator is an awareness of the artistic growth of a performer. It has been said many times before that there is but one camera to record an artist's growth, and that camera is the memory of the audience. Buried back in the mind's eye of he who sits on the other side of the footlights, in the dark beyond, lies the chrysalis of memory. It's a very special seat, this spectator holds and time has taught this spectator another thing. It has shown him that the emergence of dancers, their first steps, are as much the result of company training, as pure, unadulterated talent. Part of that company training is composed of the choreographis treatment that each dancer receives under the various choreographers they may work with.

Another part of that company training is composed of the classroom work the dancers receive which prepares them for use by those choreographers. Nothing has ever been a matter of overnight, but Time too, can play tricks on the spectator and kaleidoscope almost a decade into just a year or two.

Watching from the audience, he may feel that it was only a few years ago Ballet Theater gave its first performance. Actually, nine full years have passed since the cavernous stage of the Center Theater in New York saw the beginning of a ballet company whose policy was to build its stars from its ranks. It was hard to realize that from the nervous, slightly self-conscious corps of youngsters would come the future stars and soloists upon whose legs Ballet Theater was to begin its rise to the top of the American ballet scene. Its directors believed that a totally workable unit, ready for the talents of the choreographer could be achieved only if the members of the company grew with its two foremost ballerinas, molding and being molded with each succeeding contact. Still from a core of youngsters, each season sees first steps. Developing their technical proficiency, learning the qualifications as pantomimic actors, and enlarging upon their versatility, under the guidance of a tiny, energetic woman, many of these young dancers prepare themselves for new roles.

Last season saw a series of just such first steps. Those watching may remember that Melissa Hayden danced her first Princess in the Bluebird pas de deux; Peter Gladke, the cavalier in On Stage; Barbara Fallis, the Dancer in Petrouchka; Norma Vance, the wife in Tally-Ho; Zachary Solov, the role of Alias in Billy The Kid; Cynthia Risely, the Waltz in Les Sylphides. Here were only a few of the steps forward taken by many.

To the casual theatergoers, the appearance of these dancers in new roles must have seemed rather sudden, as if some faity godmother from sugary pink ballet had come and touched the chosen ones with her wand — and lo!—they had been set asparkle. Actually, the phenomenon would be closer to the truth if we were to say that the sparkle was due to merely drops of honest perspiration, and that not all fairy godmothers in ballet make their appearance stage center at the crucial moment. As a matter of fact, Ballet Theatre's fairy godmother watches quietly from the wings, or from some unobtrusive corner of the house.

MARGARET CRASKE teaching a class at the Ballet Arts School. In foreground: Nora Kaye of Ballet Theatre.

She is Margaret Craske, the tiny energetic Englishwoman to whom Ballet Theatre officially give the title of "ballet mistress." To most Americans, Margaret Craske's name is not familiar, probably due to the fact that both her career as dancer and teacher have been confined almost entirely to England and India. Born in Suffolk, England, Miss Craske has the distinction of being one of the few English girls Diaghileff considered talented enough to take into his famous company. Four others, it may be added, made the grade. They were Lydia Sokolova who became known for her character work, Dot Coxon, Hilda Bewick and later a youngster named Alice Marks, who changed her name to Markova. Of the three, it was Margaret Craske who little by little found her interest turning toward teaching.

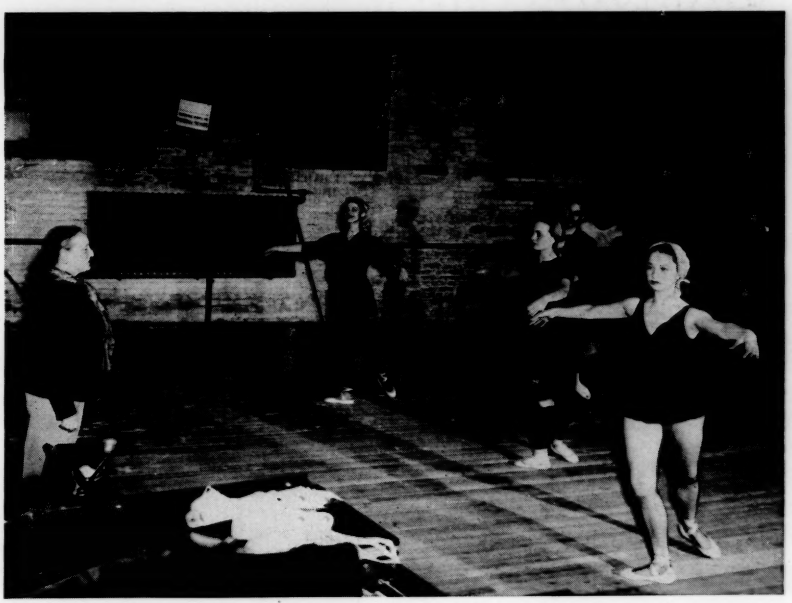
"Cechetti had first come to England with the Diaghileff Company and remained with him all the time Diaghileff was in England. After Diaghileff left for France, Cechetti remained in England. It was there that I first began to study with him. I studied with him all the time I was with the Diaghileff company, about two years, until I hurt the achilles tendon in my foot. The doctors told me that there was nothing that could be done for it, and though I had to leave the company, I continued to study with Cechetti. I did some teaching on and off from 1923 to about 1925, and a little stage work here and there, although my foot made dancing very painful. Things finally came to head, however, in 1928. That was the year Cechetti died in his beloved Milan. I had had my last lesson with him shortly before he died. I found myself wondering what should become of the marvelous system which the old man had taken a lifetime to perfect, and which had given the world so many gifted dancers. That was also the year in which I left all dancing behind. My foot had finally made dancing so painful that I decided to give up any further thoughts of professional stage work and turn to teaching in earnest.

"While in the Diaghileff Company, I had been impressed with the work which went into the shaping the corps de ballet. I myself had been in the corps, and I found my interests turning toward young professional dancers, corps de ballet; dancers for whom there exists a gap, which must be done away with, between the academics of a classroom per se and the working difficulties of a professional company. These young people need help and need it badly. Perhaps more so than the principals. They are still in the formative stage where they must be taught to use their bodies to fit the requirements of a stage and a musical tempo unknown to the classroom. Here in the first year or two of the corps de ballet many young dancers can be ruined through misuse of their bodies due to the development of some faulty dancing habit. Take the young man who lands incorrectly at the end of a grande jete, that boy is actually jarring his spine quite badly. If this fault continues, his dancing days are actually numbered. Such habits are found in all young dancers who have graduated into the corps de ballet work or thereabouts. Oh, I don't fancy myself any crusader; (she laughed here) rather, I found myself interested primarily with the shaping and cleaning up of young *advanced* dancers, so that they could be whipped into the shape necessary for work with a choreographer.

"It was with this interest, I believe, which first brought me to the attention of Antony Tudor, Artistic Director of Ballet Theatre. At the time, summer of 1946, Ballet Theatre was having its first London season and I had only been back from India a fortnight. Both Mr. Tudor and Miss Chase came to see me and asked me if I should care to join the company in the capacity of ballet mistress. I was most pleased to have the opportunity of working with a group of young Americans who frankly enjoyed dancing so much, and I accepted.

"Since all corps de ballet training includes the entrance into the corps de ballet of new members, some with many years study behind them, but a majority with not more than two or three years intensive study to their credit, the problem of whipping this rather rough material into shape presented itself. You see, outside of the nucleus of experienced corps de ballet members, most new corps de ballet members need experience and style before they can suggest anything to a choregrapher. *Therefore they are not in condition to be used by any choregrapher.* In whipping the

(*Please turn to page* 41)



MARGARET CRASKE holding class for members of Ballet Theatre in the studio atop the Metropolitan Opera House. Norma Vance, Cynthia Risely and Melissa Hayden in evidence in foreground.

A defining of technical nomenclature commonly used in the musical theatre, to which is added a brief description of the characters, musical forms, attitudes and aptitudes, as well as the styles of deportment to be found on our present scene.

3 definitions...

DANCE DIRECTOR
CHOREOGRAPHER
STAGER OF MOVEMENT

By JACK COLE

DANCE DIRECTOR

THIS TITLE is used to designate the man who arranges the musical numbers for a show where the music is loud, rhythmic and brassy; the girls are pretty, and meet all Esquire conformation standards; the shoes have either spikes for heels or metal plates on the toes, the costumes are flattering and a joy to the chorus, and the feathers are stuck casually in the customary places. The dancing associated with this type of show usually bounces with rhythm and bursts with vitality, is not too carefully filled in with detail, or too tiresomely rehearsed. A calculated air of spontaneity is aimed for that sometimes leaves the audience with a suspicion that all this may be happening for the first time.

Such a show usually boasts one number that has been fantastically christened by the press agent as the "Guadalaconga", which, he promises, will be the ballroom sensation for the coming year, and which is promptly adopted by the Dancing Masters Association as a shot in the arm for those ever-lovin' ballroom classes that pay off for the annual trip to the big city for new winter material.

There is no communication involved in these spectacles of motion as conceived by the Dance Director, except a hardy spirit of "we're-all-having-a-good-time-aren't-we?". This, I might add, in the face of some recent more expressive attempts at dance communication, is a quality not to be sneered at. During the rare intervals when the cymbal is not being struck by a drummer all too oblivious to the more lyric aspects of his form, there are shrill feminine squeals from the bacchantes on stage, who, while prancing down front in the footlights, are evidently fired with a frenzied determination to beat the floor through before the second act curtain. Viewed from back stage, these same frenzied maenads, a third line removed from the spectators, present a completely different kinesthetic point of view. There is a cool, detached air of "I've been through all this before, but I can't remember where", a kind of glassy, glazed, comatose state of auto-eroticism.

There is little emotional drain on the Dance Director's creative reservoir since his task is merely one of rearranging. If he is successful, he has usually worked in other shows with the same costume designers, set designers, and composers, and it is just a question of what number out of his black book is going to go where. This makes for a happy social life on his part and he can usually be found wearing California sport clothes in one of our better middle class saloons having a shot or two after rehearsal. This blissful Nirvana is shattered only occasionally by the passing whim of a director who happens to want to do it a little bit differently than our boy has done the last ten. Happily this is a trade hazard that does not rear its ugly head too frequently for our director to wind his way eventually to California, where we leave him in the sun.

CHOREOGRAPHER

CHOREOGRAPHER

This title as a program credit came into being around the time that folk ways hit the St. James Theatre, six to eight years ago. This form of direction is usually considered to move the action of the drama along — reveal the conflicts and hidden problems of the characters, — in short, is galloping all of us into the full flower of lyric theatre. Riding in on the tail of this landslide were the Russian gentlemen who figured they could pick up a few dollars from the musical stage between their annual rearrangements for the ballet, — aided and abetted by the more knowing producers who confuse cultural snob appeal with progressive theatre. Coming in a bad third were the ethnic, or jungle boys, who could always promise the management a bang-up first act finale with a battery of native drums roaring. This last group has a certain kinship with the Dance Director in their use of feathers but they usually stick them more enthusiastically in a different place.

The Choreographer's first touch may be recognized by a fleeting use of the show's tunes arranged out of all recognition by the orchestrators who have convinced the composer that he is far more talented than he suspected. He is thus lulled into a quiescent state that permits the boys to inject all of their musical ideas that have been bothering them for the past six months.

The male dancers have all obviously had a common antecedent in Ichabod Crane — a formidable and all-too-apparent bony structure hung with an American farm boy gawkiness. The freshly washed hair springs from the middle of the head and hangs with a shy silken fringe over an uncertain complexion.

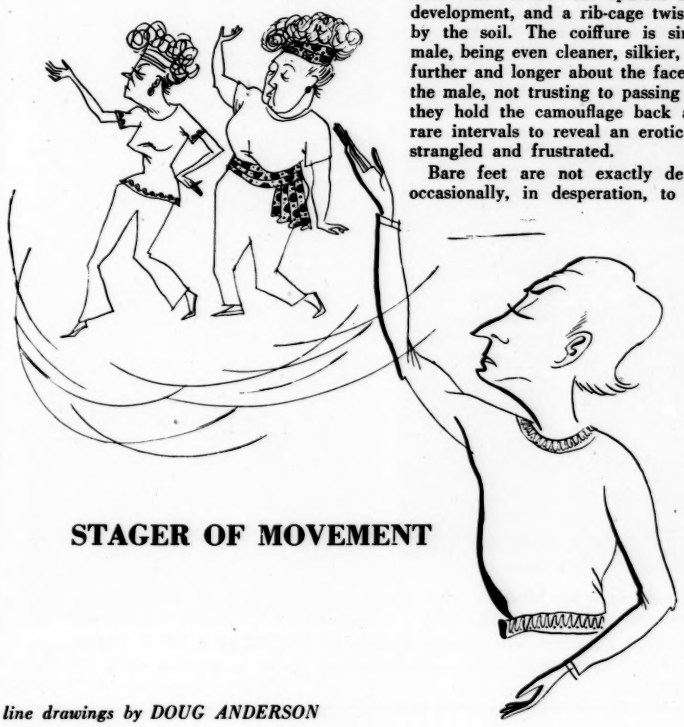
DANCE DIRECTOR

When the features emerge from time to time through force of air currents naturally stirred up by a spirited do si dos, there appears a shy, deer-like expression that implies more virile fires will burn as soon as maturity comes along and clears the whole thing up.

The female-dancer outline is more box-like and slung closer to the ground, with a constant flux between too opulent a mammalary development, and a rib-cage twisted and torn by the soil. The coiffure is similar to the male, being even cleaner, silkier, and hanging further and longer about the face. But unlike the male, not trusting to passing air currents, they hold the camouflage back and away at rare intervals to reveal an erotic malignancy, strangled and frustrated.

Bare feet are not exactly de rigeur, but occasionally, in desperation, to finish off a dress that is not to be worn where the deer and the antelope play, do the acrobatic elkskins come into their own. Sometimes this congenital shyness and frustration finds itself on foreign shores, in exotic climes, in which case ballet flats are worn as only modern dancers can wear them, with an elastic grabbing the center and large pieces of raw foot hanging over the edges. Pretty they are not, but full of shy airs and graces.

Our choreographer can be found of a wet afternoon in the back of the theatre brooding over a number promised to stop the show but which he fears is extraneous and out of the frame.



STAGER OF MOVEMENT

STAGER OF MOVEMENT

This third type of director is described as being in charge of the staging movement. Here we find a curious second-rate mentality with a residue of misinformation, half-remembered fact, and a highly personalized code of theatrical expression based on anatomical disability. He pledges allegiance to Stanislavski and the legitimate drama, and leers lasciviously at pure dance movement. Damned with a voice that would not echo in a shower stall, but with the emotional drive of an ego-centric extrovert, he cracks his joints and postures gravely in the attitudes of the moyen age. He can usually be found on the fringe of the legitimate production with incidental period

(*Please turn to page* 43)

line drawings by DOUG ANDERSON

THE VOCABULARY OF BALLET

Proving that the body is capable of infinite expression within the boundaries of the ballet idiom

By ANN BARZEL

WHAT does it mean when a ballerina stands on her toes, or twirls around, or kicks a leg sky high? What is a dancer saying when he jumps up and beats together the calves of his legs, or lifts his partner to his shoulder? Anything or nothing. The vocabulary of ballet is made up of isolated movements and positions that are flexible, subject to infinite invention, and connectable in myriad ways. They can mean anything a choreographer or dancer can make them mean.

The cutie whose eyes and thighs say "come hither" and the serious person who is protesting the entire social order, the hypochondriac who is airing her psychoses and the virtuoso who is twirling 32 times on a spot as big as a dime — anyone who gets up on a stage and makes movements in front of an audience has something to communicate, trivial or profound, intangible or definite.

There are a number of vocabularies of movement or types of dance. Is the choice of type dependent on the subject matter? Is one system more capable of conveying a meaning than any other? Does one step say something different from another? Who is talking, the choreographer or the performer? Well, it all depends.

Just as several painters, each painting in a different style may chose the same subject and each produce an artistically valid result, so can a dance be expressive whether couched in the vocabulary of ballet or the movements of the modern dance or conceived in the gestures of Hindu mudras or the rhythms of tap dancing.

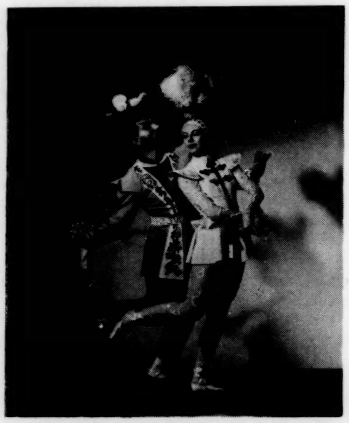
Conceding there are some subjects that lend themselves more suitably to specific types of dance, on the whole, the choice of form in dance depends on the background and experience of the choreographer and the dancer who is carrying out his movements. Sailors on shore leave can be expressive in the musical comedy idiom of Jerome Robbins, in the modern German vocabulary of Kurt Jooss and in the stylized balletics of Massine. Martha Graham in *Every Soul is a Circus* and Nora Kaye in *Facsimile* both created the Silly Woman, each with a different set of movements.

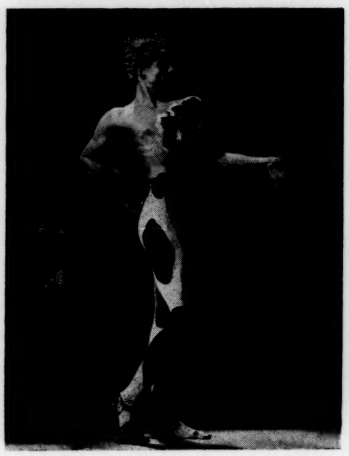
No one ever bothers about audiences being enlightened except the little men in the lobbies of theatres who shout, "Souvenir programs! Read the stories of all the ballets!" Actually, although any spectator can get something out of almost any performance, there is a great deal more there for the person with a deeper knowledge and wider experience of dance. Since our educational system, for the most part, has relegated dance to the gymnasium, the audience that accepts dance as an art form has to educate itself, make its own discoveries.

For the past three centuries the most extensively used theatrical dance form has been ballet with a vocabulary of movement and a technical system that grew up in the theatre and was tempered to its requirements. Its tenets and mechanics were adopted or developed to suit the situation of a person or group of persons moving about an elevated platform in front of an audience.

Just as speech became declamation on the stage so everyday movements or recreational dance steps had to be amplified when brought behind the proscenium. To these were added innumerable steps and positions and more are

DISTORTIONS AND STYLIZATIONS WITHIN THE BALLETIC FRAME



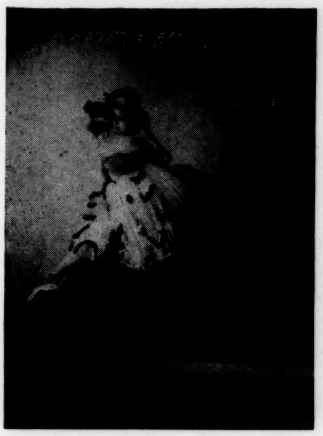


upper left: Leonide Massine and Alicia Markova in a divertissement from the Massine ballet, VIENNA, 1814 . . . upper right: Gisella Caccialanza in CHARADE . . . lower left: George Zoritch in AFTERNOON OF A FAUN . . . lower right: Lew Christensen and Ruthanna Boris in Christensen's POCAHONTAS.

invented continually. Ballet is not a rigid system in spite of the absolutism inherent in its mechanical rules. The latter are based on the laws of physics and the limitations and possibilities of the human body. After all it is the same old body; there's been no new model out for thousands of years and the principles that governed its moving up or down or around 300 years ago are still valid today.

The snug little definition one constantly comes across that "ballet dancing is a system based on the five absolute positions of the feet, etc," is the *grossest mis-statement.* There are five positions of the feet and it is convenient to have numbers designate them, but they are merely incidental and are not the basic material on which ballet is built and they are anything but absolute. Just to say fourth position, for instance, is a big order, for there are 128 variations of fourth position. Just to indicate the variety, there are fourth position *a terre*, fourth position *sur les pointes*, fourth position *pointe tendue devant, demi-quatrieme devant croisee, grande quatrieme*, and lots more. Third position is almost extinct.

GRAND JETE — A Soaring Jeune Premier, a Fiercely Coquettish Gypsy.



upper: Igor Youskevitch in LES SYLPHIDES
lower: Nora Kaye in ALEKO

But there are hundreds of balletic positions of the body that have no relation to these positions of the feet and they are of the substance of the system.

Though pedants have tried to tie the arms down to five positions, there is no universally adopted system. The positions of the arms are myriad and they subscribe to one set pattern. There is not *one* pose in all ballet that has one and only one correct arm position that must accompany it. Even a simple academic pose such as fifth position on the pointes may have the arms correctly in any position the choreographer or dancer can devise.

What *is* basic to ballet is the turnout, the well-arched, articulate foot, the erect spine and pulled-down shoulders, the straight knees for most positions involving extensions or jumps, the *demi-plie* for preparations and finishes of all steps, circular movements and slightly rounded positions of the arms and a general economy of movement and appearance of ease. And all these basic tenets can and have been reversed by choreographers when occasion or idea demanded it.

*

Some of these principles grew from physical necessity. Smooth movement is almost impossible without the *demi-plie*, the slight bending of the knees. It is the impetus that makes possible the take-off and absorbs the shock of landing of all jumped steps, and it is needed to make even the slightest move. A good *demi-plie* is one of the ballet dancer's prime needs and a good deal depends on the flexibility of the Achilles tendon, whose development is the concern of many of the seemingly meaningless ballet exercises.

Rules for position and movements of the arms and of the head in pirouettes are not based on a particular aesthetic. One holds his arms so, or jerks his head because that way he whirls around more smoothly or more times. Because it is physically a better way to do the movement the observer feels more comfortable in his muscles too.

Some of the elements of ballet developed as they did because ballet is a visual art. How does it look is the consideration of every pose and movement. Of course, there are kinesthetic reactions in the audience also, and they are important and contribute consciously to the desired effect, but no movement is set with only quality of movement in mind. The appearance to the eye is always considered. The erect posture, straight knee and pointed toe are all part of the "line" which ballet holds desirable.

Turnout is the turning out of the legs from the hips down at an angle of 90°. The dancer turns out not only when standing on both feet, but also when balancing on one leg or when jumping. The reason for or purpose of the turnout is both aesthetic and mechanical. It is admitted the aestheic may be merely a matter of convention, or it could be a matter of intrinsic beauty (even the Greek gods turned out) — *But*, as no philosophic system has ever determined what is absolute beauty, let us say that to our accustomed eyes it seem that the turnout makes possible the presenting of the leg at its most pleasing angle. Mechanically it is a necessity, making it easier for the dancer to move in every direction. In the showier steps it makes possible the painless beating together of the calves without ankle bone striking against angle bone. Because of the physical structure of the body, because of the way the bones are joined at the hip we find the leg moves more freely in the socket when turned out. Higher extensions and freer movements are achieved with turnout.

Some dancers are born turned out (i. e. flexible at the hips) but most have to acquire it by arduous exercising at the bar. Though a good turnout is not applauded, actually it is more rare and takes longer to achieve than tremendous elevation or multiple pirouettes.

The erect posture of the ballet dancer establishes his nobility, not in a political sense, but as man, the bold creature. Physically it makes possible positions and movements that a relaxed chest, protruding hips and other postural defects might constrain. Good line is impossible without good posture.

In Delsartian days, when the whole structure of meaning in pose and gesture was being probed, meanings were attached to posture and to the five ballet positions. The first position was declared to express attention or alertness, the second position assurance or confidence, the third position modesty, the fourth position pride and the fifth position artistic finish. Of course they could mean that, but also first position could be the epitome of convention or conformity, second position can characterize the stance of the fishwife or vulgarity, third position shows unsureness or insecurity, fourth position denotes graciousness or the open mind of the extrovert, and fifth position can well designate finicky primness.

In other words it takes more than the feet to tell the story. Either set of interpretations is possible and there are many more depending on the accompanying posture. The meaning of a word is finally determined by its use in a sentence; the meaning of a position or movement is determined by its use in a dance.

The straight knees of the ballet dancer's supporting and extended leg are a part of the pleasing design we call line. It has its kinetic value too in giving the spectator the sense of security of an architecturally well-supported body. The leg is the straight strong column that is supporting the structure. A bent knee suggests collapse.

The ballet dancer's equipment includes articulate feet. That is, in ballet the feet arch and point down the moment they leave the floor in either a jump or extension. The reason for this is to present the leg in a straight, strong, unbroken line. The arrow straightness of a well-pointed foot adds sharpness to a jump and prolongs the extension of the leg so that it may suggest endless continuity.

*

On the above principles many generations of dancers and choreographers have built a variety of steps. It was often in expressing a particular idea that a new step was born, and then it lived on to say other things. When establishing the superhuman quality of the wilis, sylphs and dryads who peopled the Romantic ballets of the mid-nineteenth century, the choreographers had the dancers rise to the tips of their toes. Once they stood on

them they found ways to dance on them, and when the supernatural creatures tripped out of the picture, toe dancing stayed and was adapted to express the coquetry of the next era. It has remained in the languages of ballet and has helped express hundreds of other ideas.

Actually the Romantic Era is not over. Our age with its constant tugging at the bonds of reality, our pursuits of chimeras, our wars for "posterity", our dreams of "worlds of tomorrow" — it is the essence of Romanticism and fantasy. Tools like toe dancing are needed to express the illusions we reach for.

Though magnificently suited to ideas of fantasy and imagination, though admirably useful for the pretense that is an inherent part of the stage, toe dancing is adaptable to other choreographic situations. Characterization, personal feelings, mood can all be colored and projected through *pointe* work. The fluid *pas de bourree*, the sharp *echappe*, the incisive *coupe*, the archness of *taqueterie*, the speed of the *deboule* turn, the strength of the *releve* are all material for the maker of dances.

Toe steps can be devised to help express defiance or delicacy, aloofness or affection. They can characterize a swan floating on moonlit water or a somnambulist stalking through a dream or an adolescent with a breaking heart.

There is more to each toe step than the foot work. The line and quality of movement are all part of the expressive whole and the quality is dictated by the mechanics of the step. There are different ways of assuming the same pose on *pointe* and the means determines the meaning. If a position is taken on a *pique* (or stepping-out on the *pointe*) the dancer can step calmly, serenely into it. When achieving the same position by means of a *releve* or lifting oneself to the *pointe*, the entire mechanical adjustment of the body is more forceful and communicates a stronger feeling.

Ballet has an extensive inventory of poses or positions. Some date back to the first creature who reared up on his hind legs and walked upright, and some were invented yesterday. Even when invented for a certain situation, a pose can take on shades of other meanings. One of the most interesting is the arabesque. It is an unnatural position. Raising one's leg in back is not comfortable for the non-dancer. Children or adults who dance spontaneously, exuberantly, in an excess of good feeling may kick their legs up in front or out to the sides, but never in back. For the layman it is not an easy position, he feels timid about taking it. Lifting of the leg in back is rarely encountered in any folk or recreational dances.

Ballet training increases the range of an individual's movements and makes possible many that are not within the capabilities of the undisciplined body. Stretching into an arabesque may seem very natural when performed on the stage and gives the spectator a feeling of ease even though he couldn't or wouldn't do it. And what does it mean? It can be an announcement of pride, or a reaching for the moon or for infinity, or yearning for a lost love — and lots more, depending on the versatility of the dancer and imagination of the choreographer.

It is not just the quality with which one extends the leg and the reaction through the torso, but the final pose assumed that proclaims an attitude taken, a mood projected. The upright, architecturally true, first arabesque can be used differently from the titled arabesque *allonge*. The *arabesque a deux bras* with arms outflung can be harnessed to ecstacy, while the arms crossed over the chest of the arabesque *adoree* make it eminently suitable for the modest maiden, Giselle. The *oblique arabesque epaule* makes a different picture and lends itself to stylization.

The pirouette is the most misused movement in ballet. It appeals to the Mrs. Malaprops of choreography who stuff their statements with inappropriate turns. The pirouette may have been born in the whirl of ecstasy, but it has developed phases and refinements. In its infinite variety it can help characterize the top in Massine's *Jeux d'Enfants* or the wheels in Bolm's *Ballet Mechanique*. There is the heart-breaking pirouette with which the young girl in *Jardin aux Lilas* turns away from her lover and the angry fouettes of Bulotte in *Bluebeard* and the brilliant exhibitionism of the ballerina in *Ballet Imperial*.

Another misused category of ballet is *batterie entrechats, cabrioles, brises* — the many steps that include the jumping up and beating together of the calves of the legs. This type of step can be the epitome of excitement and need have no further reason for being done than to proclaim that the dancer is master of himself.

In Fokine's *Carnaval* there is mockery in Harlequin's *entrechats* that taunt Pantalon. *Entrechats* help state the godliness of Balanchine's *Apollo* and in Jerome Robbins' *Interplay* they are the essence of play.

The extensive vocabulary of jumps that ballet has developed gives the dancer another dimension in which to work. Because of its appeal to athleticism, elevation has been at the mercy of the vulgarians who don't mind straining at the seams to earn applause and a living.

A FEW DESIGNS AND EXPRESSIVE SITUATIONS ACHIEVED BY PAS DE DEUX POSES.

upper left: Leonide Massine and Nini Theilade in the Massine ballet ST. FRANCIS . . . upper right: Leonide Massine and Rosella Hightower in the Massine ballet NOBILISIMA VISIONE . . . lower left: Dorothie and Carl Littlefield . . . lower right: Melissa Hayden and John Kriza in the Jerome Robbins' INTERPLAY.

However, jumping came into being in an excess of spirits and with no intention of defying gravity. Prompted by overwhelming emotion, that is in turn the type of reaction it can stimulate, whether it be the vehemence of grief as in the funeral dance De Mille made for *Brigadoon*, or the pugnacity of the street fight in Tudor's *Romeo and Juliet*, or the moonstruck *grandes jetes* in *Les Sylphides*. Such movement as the *developpe*, the unfolding movement of one leg, that can be drawn out like a deep sigh or be made with feathery softness or be as spasmodic as inner conflict or as crisp as modern design are useful choreographically and lend themselves to immediate comprehension. The legs set the direction of the *developpe*, the pattern and quality are filled out by the infinite variety of torso and arm movements that can accompany it.

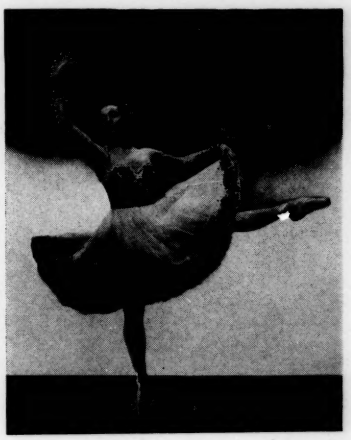
*

These are some of the types of balletic movement. The actual steps, the *ronds de jambes*, the *coupes*, the *battements*, the *pas de chat*, the various *sissonnes*, the *assembles*, the *temps leve*, the *gardouillade*, the *temps poisson*, the *attitudes*, the *passes* and scores of others — they lead no separate life; they are the raw material of dances. Their descriptions belong in the dance dictionaries; their meanings are born in dances.

There is a correct technique for doing them and the rules are binding up to a point, and that point is as long as the rules make the vocabulary expressive. But who is to say nay if a dancer finds he wishes to express timidity and he can do it better with his toes turned in instead of out? Many deviations from correct positions have always been indulged in when necessity dictated it. Idiocy, comedy, futility all require distortions of the normal posture and movement. Stylizations such as Nijinsky used in *Afternoon of a Faun* and

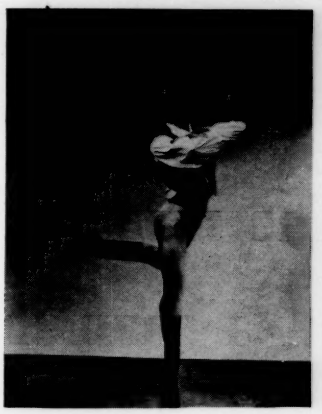
(*Please turn to page* 39)

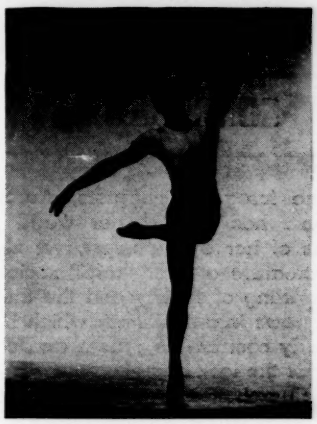
GRANDE QUATRIEME EFFACEE — Expressing different ideas and making different designs.



upper left: Edith Allard . . . upper right: Agnes de Mille in RODEO . . . lower left: Alexandra Danilova as Lola in Edward Caton's LOLA MONTEZ . . . lower right: Rosella Hightower in Nijinska's DANSES SLAVES ET TSIGANES.

THE ATTITUDE — Less Flexible than the Arabesque, still can be varied.





upper: Frederic Franklin as Franz in COPPELIA . . . center: William Dollar in Dollar's own ALMA MATER . . . lower: George Zoritch.

AUTOBIOGRAPHY OF AURORA ARRIAZA

The memoirs of a spanish dancer's life

In 1928, the five jolly girls toured the Keith and Pantages vaudeville circuit. This is what vaudeville audiences thirty years ago in America saw as Spanish dance. The costumes were very much of their time, but the dancing belonged, as always, to the ages. Aurora stands in the center.

CONCLUSION

In the foregoing chapters, Aurora Arriaza has painted her world in terms of her own perspective; she, the creature of a sheltered society, the darling of society and the theatre, grows into a century which has already cast off the graces and colours of the last, and she emerges — the triumphant dancer and teacher, always at work, forever on tour, a symbol of her special place in time and in dance — and so to her end, a personal tale told without overprobing of the soul and concerned, unfortunately, with mere externals. This is the last chapter in her autobiography, on which copyright is held by Count **Alexis de Leslie.**

WE WERE both astonished at this stunt, inasmuch as that Carmencita would have been over fifty and I was in my early thirties. In fact we never learned which one of us was supposed to be Carmencita, and it never seemed to bother the public, as no one, either press or public raised the question of *Who was Whom?* Nevertheless, the gullibility of the public astonished us; my partner, Carmen, was slender. I was plump. Neither of us was as thin as the notorious Carmencita.

After a few weeks, but only in the presence of our personal representatives, were we allowed to see some of the many people who sought to meet us. They flooded both the dressing rooms and the suite at the hotel. It was amazing. Some claimed I hadn't changed a bit! Others who professed to have been friends of Carmencita, or to have supplied her with dresses and costumes, came in droves, seeking redress, naturally, for unpaid bills. They were hard to convince.

Some came from far places to visit "Carmencita". One came from Boston to remind us of the party she had given us in the past; a man and his wife came from Washington to refresh their memories as to my supposed reappearance on the American stage.

Aurora (on the right) when she was part of a sister act (in 1905) under the management of Hammerstein. She and her "sister" were both billed as the "Original Carmencita".

We were interviewed by the Press through interpreters, as we were neither of us supposed to speak English (a language which I spoke very well, indeed). Oscar Hammerstein's press agent issued the most fantastic stories about us. *I recall one which claimed that my youthful appearance was due to the fact that I took a bath in a tubfull of milk every day, a thought which thoroughly revolts me. I often wondered whether the milk companies did bigger business because of these silly stories.*

They issued detailed items about my diet. Crowds were always waiting to see us at the stage door.

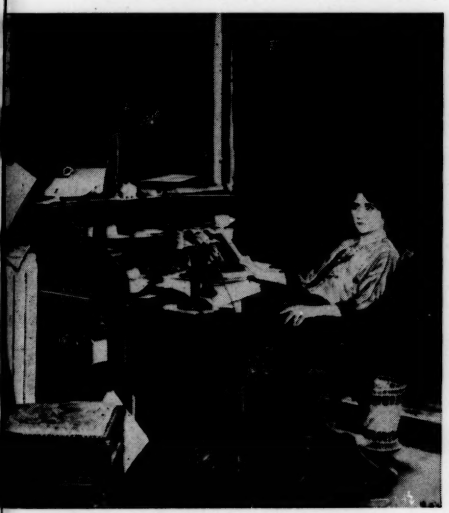
After our New York run, we toured practically the entire country, and were booked for many vaudeville circuits. *That partnership ended as so many others do — it dissolved.* Carmen decided she could not live outside of Spain.

I continued to dance as a soloist, but after some years of this, I must admit, travel-weary and homesick, I decided that I did not care to dance alone. I returned to Spain to form another troupe — more months of selection, rehearsal, arrangements — again back to America. *This was the second Bellas de Sevilla company.* It toured the Panatages, Keith and Proctor circuits in every state of the Union. For six months we appeared in the old Hippodrome in a show called "The Wars of the World". Some time later we were booked for South America, where we toured Brazil principally.

During those years in the United States, I also worked as a soloist with *David Belasco* in "Rose of the Rancho", for which show, my brother, *Virgilio Arriaza*, who is now retired and living in Paris, was ballet master. I also took a principal part in "Martha of the Lowlands".

I SETTLE IN NEW YORK

Nearly twenty years of dancing! When I finally decided to settle somewhere in 1918, I decided upon New York City, a city which I have always loved and always will. It was after the armistice and peace promised beautiful things and good living. And so I opened the first school of Spanish Dancing in America at the old Tuxedo Hall at 59th Street and Madison Avenue. *Today my old studio is the home of the School of American Ballet.*



Aurora — late in 1918 when she opened her school of Spanish dancing in old Tuxedo Hall on Madison Avenue in New York. This office is presently in the domain of the School of American Ballet.

Just a happy group of Spanish dancers gathered together on Decoration Day, 1920 in front of the Hotel Great Northern. They were then appearing in concert at nearby Carnegie Hall — and Aurora (the lady in the center) was again billed as "Carmencita".

My school was an immediate and gratifying success and I was very happy teaching. To me came the most prominent dancers and dancing teachers from all over the country. In the years between 1918 and 1935 I recall such names as

Maria Bekeff
Catharine Crandall
Ruth Page
Felicia Sorel
Martha Graham
Helen Tamiris
Leon Leonidoff
Chester Hale
Medranno
Mae Murray
Doris Niles
Nita Naldi
Cornelia Niles
Ethelind Terry
Nitza Verneille
Sophia Delza
Carola Goya
Helen Veola
Natacha Rambova (*Mme. Valentino*)
Vannessi
Pert Kelton
Paulette Duval
Mrs. Antonio Cansino

There were hundreds of others, whose names at the moment elude me.

In 1924, at the insistent demand of my pupils and friends, such as *Robert Milton*, *Troy Kinney* and *Mme. Valentino*, I authored a book on the technic of castagnettes. I believe it is still being sold, to this day.

I lived in New York some ten happy years, until the yearning to travel once again seized me. Although no gypsy, I have always had roving feet. Once more I formed a little company with some of my best pupils and took them to Europe. I lost money in that venture, as the salaries paid abroad were not sufficient to cover expenses. I returned to New York and again started to teach, no longer at Tuxedo Hall. This time I went into partnership with my friend and pupil, *Helene Veola*, who now has a very successful Spanish Dancing school of her own in New York.

After two years I decided to go to Paris for a vacation. My vacation lasted two years and I spent it teaching. During those two years I also taught in a Barcelona school, where I used to travel periodically. But no, Europe could not hold me. Nostalgia for New York was so powerful that I said goodbye to Europe for a long time, I think.

I arrived in America at the bottom of the depression and I have never since stirred from it. I hope I will never leave this gay, active, creative city as long as I live.

The years go by more quickly now. It has been a long, busy and romantic life. I have a sudden longing to see my sister Emerita and my brother Virgilio before we all go. I wonder if I shall?

In the years that I have lived in America I have seen a continuous growth of appreciation and interest in the Spanish dance. Spanish dance is so universally magnetic that few people can actually resist it, and whether it is authentic Spanish dance or some of the

(*Please turn to page* 40)

LA MERI demonstrates AIRE AL BAILAR — position for the female body in the first four pictures. PETER DI FALCO demonstrates AIRE AL TOREAR — position for the male body.

LA MERI discusses Making a Teaching Film for SPANISH DANCE

The following account by Madame La Meri concerns the making by MOVEMENT ASSOCIATES of the teaching film, "Spanish Technique, Lesson One". This film, along with others produced by Movement Associates, "Ballet Technique, Lesson One" and "The Highland Fling", were discussed in the October, 1948 issue of DANCE MAGAZINE. Any of these films may be had from Movement Associates.

WHEN Movement Associates asked me to make a teaching film of Spanish dance, I was enchanted, for I have been working for twenty years on a system for imparting to the non-Iberian the essentials of the Spanish dance. Carefully evolved exercises for the development of the characteristic back-line; a "center bar"; work on the emotional phrasing — I wanted to begin at the beginning and do every step of it! Movement Associates was entirely agreeable, and we ran off hundreds of feet of film showing each preparatory exercise in full detail. But when we saw the rushes, we all knew there was something wrong. We ran it over several times and discussed it at length.

The photography was good; the movements were well-executed, but still something was missing. Finally we hit on it. Any *exercise*, if well done, is too concentrated to flow outward emotionally. Hence, by filming exercises alone we had left out the very essence of Spanish dance. As a teaching system it is excellent, for it prepares the body as an emotional vehicle, but (unlike ballet exercises) the system is too little known as yet to be presented without some example of the spontaneity which is the soul of Spanish dance.

So we have compromised. We have used a very few of the preparatory exercises — the *aire al bailar* (position for the feminine body); the *aire al torear* (position for the masculine body); the *brazeo* (seven basic arm positions used in a series of exercises). These exercises make up about one-third of the film.

The remaining two-thirds of the film is devoted to the *Sevillanas* — that most characteristic of Andalucian dances. Otero once said that anyone who could dance well the *Sevillanas* could perform easily *any* Spanish dance. It is not easy, but it embodies all the typical techniques of the Andalucian concert dance. For this reason many Spanish teachers use it, and it alone, for pedagogical material.

The *Sevillanas* breaks down into *coplas*, a term derived from the accompanying song, which is divided into couplets. The film shows the first *copla* and then breaks it into three sections, showing slow-motion close-ups of the foot-work involved in each section, and, in some cases, the arm movements. The same procedure is followed for the second and third *coplas*. These three *coplas* form the basis for a performance *Sevillanas*, which is then danced at the conclusion of the film by myself and Peter di Falco.

Later Spanish films, and there will be perhaps four or five more in the series, will complete the Sevillanas, take up Flamencos, other regional dances, and then, when sound is available to Movement Associates, a complete film dealing with *castanuelas* (castanet-work) and *taconeo* (heel-work).

LA MERI demonstrates five of the BRAZEO postures — basic arm movements for Spanish dance.

sideways action of the left leg is delayed until this first impulse is given. Be sure your "stretch mechanism" engages all of the supporting side of the body so that you get a complete tip off balance of the entire body line instead of just a bend at the waist. Your hip and shoulder then will lead sideways and your free leg has merely to stay under this line of direction to receive the body weight in a balanced position for the next step.

In forward body movement there is a hinge-like action which permits considerable forward body tilt without raising the heel. But for proper mechanical movement there should be no sideways give at the ankle joint. Therefore, for sideways movement of body weight a unified ankle action is needed, as though the instep were well bandaged.

There is however considerable propulsive stretch on the inner border of the supporting foot and if this is properly used the big toe of the right foot should still be holding onto the floor as the body weight comes completely to rest on the left foot.

Repeat, moving right foot sideways.

BACKWARD MOVEMENT

It's natural for us to move forward, even sideways. Not so natural is it to move backward, and since backward steps make up a good proportion of ballroom dance movement for both men and women, learning how to take these steps with perfect control, so as not to disturb the partner's balance, merits some very special practice.

We have spoken of good dance action as a cross between a walk and a run. One runs from the ball of the foot with an arch lift, and this applies just as much to running backward as to running forward. Try a few backward running steps before you attempt the back step technique.

In the forward and sideways movements the body lines are relatively straight. In backward movements the body tends to form a shallow letter "C".

Start from Rest Position, weight on right foot, feet close together and parallel.

Your "stretch mechanism" now acts to lift you upward and backward. Do not sway backward at the ankle, and thus permit your weight to rest on your heel. but keep your hips forward so that the right heel can exercise its propulsive action.

As movement is initiated, the head, and the heel of the free left foot move backward simultaneously. Lead with the back of the head. Do not raise the chin. Keep the hips down in back and the left heel close to the floor. The free leg should be straight from the hip socket to the ankle as the foot is pulled lightly along the floor. The moving leg does not have to reach far but it must pass the knee of the supporting leg.

To complete the step, the free left leg is held firmly in the extended backward position, as the ball of the foot is extended still further backward. Reach with the big toe joint, and with a controlled heel, lower the weight into the new rest position on the left foot.

Distance in moving backward requires three co-ordinating factors:

1. A lifting propulsive action from the supporting foot arch, with hips held forward.
2. A straight hanging leg with knee that actually passes the other knee in movement.
3. A final backward extension of the free foot at the ankle joint. (Note: Only in backward steps is this extra foot extension necessary.)

One further hint. A firmly held heel action should control the timing of the body movement into the rest position, so that the propulsive action for the next step is immediately at your command. A strong ankle, with this flexible control, is very important.

Repeat, moving right foot backward.

WEIGHT CHANGE — FEET TOGETHER

A step to the side, followed by a closing of the feet and a transfer of weight, is an action sequence frequently used. Because of its seeming simplicity this important weight transfer is frequently neglected, with resultant ship-shod dancing.

All weight transfers should be thought of as the means of providing a new base for most easily initiating the next step. After the typical side-close weight transfer the next movement is usually forward or backward. In the side-close movement therefore the closing foot should be drawn firmly up against the supporting foot so as to immediately assume the Rest Position (heel down) and be ready to initiate the movement impulse for the next step.

The free foot will invariably move too soon in actual dancing unless this bit of technique has been absorbed.

Exercise 1. Feet together and parallel Without moving the feet, and constantly maintaining the Rest Position alignment, alternate your weight slowly from one foot to the other. Try to sense the feeling of balanced rest on each foot. Only a very slight adjustment of the entire body line should be necessary. If properly done, immediately upon shifting your weight you should be able to start your forward or backward movement with the floor grip of the supporting foot.

Exercise 2.

Start with feet together and parallel. Move sideways to the left. Bring the right foot to the left, inside borders of the feet touching, preparing to put the weight on the right foot with an immediate forward or backward sway, before allowing the left foot to move.

Repeat in reverse, moving sideways to the right.

★

Chapter V, the last in this series: **BALLROOM DANCING — A Foundation Technique** — by ballroom editors **Albert** and **Josephine Butler** will be **CONCLUDED** in the **MAY** issue. This series is not to be confused with the monthly or bi-monthly department, **BALLROOM PANORAMA,** which will be continued in other forthcoming issues.

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Continued from page 12

abstract content. But an unfortunate weakness that was evident last season in his Choreographers' Workshop material is becoming more pronounced. His technical limitations are forcing him into **movement cliches** — personal ones — but cliches nonetheless. And in his group dance, LEDGE OF FIRE, an **unwelcome artiness stifled the small segments of really positive expression.** We sincerely believe that Mr. Maxon should stop composing for a while and just simply dance.

Billie Kirpich is attractive, and her dancing is vigorous and forthright. But it is composed of unassimilated fragments of Graham, Dudley-Maslow-Bales, et al. Only her work with Jean Erdman does not seem to have left its stamp. Her two solos, OF THE FIELD and FENCE, showed **intelligence** and **a sense of what a dance is made of.** Yet they were **not** really approached from the inside. The two elements of movement and mood were not really fused. Only in the final sections of both pieces did Miss Kirpich really find a kind of movement that properly clothed what she was trying to say. One felt almost as though she should recompose the dances with those two touchstones as her guides. Incidentally, Miss Kirpich, like many modern dancers, is careless about the way she uses her feet.

Of the five, **Tao Strong** emerges least as an individual. Yet she is by no means an inferior dancer. She moves smoothly, even beautifully at times. **But because she does not as yet have very much to say, she hasn't found a particularly personal way of saying it.** Her duet, NOON OF NIGHT, with Bert Prensky tended to ramble. In her solo, OMINOUS HORIZON, she displayed a dignity and incipient womanliness — both fortunate personality traits that may in time be developed into a dance style.

The production details of the program were all on a high professional level (except for a bit of garish lighting now and then), as were all of the piano accompaniments and most of the costumes.

★

The older we get, the less we'll expect, perhaps, and so we'll be less frequently doomed to disappointment. But in the meantime, we **DID** expect something of **Dvora Lapson** in her concert with her company on February 23 at the Museum of Natural History. After all, she IS Dance Director and Consultant for the Jewish Education Committee of New York, and she **IS** going to Palestine as the first American Dancer to tour the country.

But Mrs. Lapson just **ISN'T** a dancer. She is a **mime,** and a **far from illuminating one,** who occasionally uses a little folksy movement to liven up her gestures and facial gymnastics. For her, dance movement is embellishment, rather than a mode of expression.

Mrs. Lapson has an undeniable knowledge and love of Jewish folklore, but she doesn't begin to approach it as an artist. Her little character sketches like the mother lighting the Sabbath candles and the guests at a wedding were based upon the most obvious of mimetic devices. Only in her portrayal of the indigent wedding guest did she allow some of the winsomeness of the character to shine through.

Her Chassidic sketch, IN THE HOUSE OF STUDY, **had none of the devout, almost transported quality one associates with this beautiful aspect of Hebrew culture,** and **her Palestinian sketch,** BACK TO THE LAND, **was completely marred by an unbecoming coyness.**

Mrs. Lapson's group performed innumerable Eastern European and Israeli folk dances with consistent mediocrity. Folk dancing doesn't require any great professional training, but **it does require spirit and elan.** These were the most non-spirited non-professionals we've seen in a time. Even their costumes were limp and patchy looking. All this was rather frustrating, of course, For some of their material, especially the Israeli dances of Oriental origin, were worthy of the concert stage and a concert calibre performance.

There was one bright spot in the forceful and well trained singing voice of Ilsa Reis, whose sung accompaniments for the Gebertig Suite did much to create a mood. Miss Reis had what Mrs. Lapson lacked — dignity.

★

Concert Ballet is a medium on which more young choreographers should concentrate for practical, as well as artistic reasons. It gives dancers a chance to work on new roles — in fact, just simply to work — while their own companies are not functioning. And it gives choreographers and composers the opportunity to get new works produced without the prohibitive expense of a whole ballet production.

Todd Bolender, an old hand at this sort of thing, organized an extremenly effective program of his own works on February 26 at the 92nd Street "Y".

Mr. Bolender's own dancing style is rather soft and unvital (especially in the upper body) and that quality somewhat permeates his choreography. His classic ballets are pretty and competent and gently reminiscent of Balanchine (especially in the use of the entwined arms and the turned-in hips). His story ballets have about them an air of gauzy romantic distance.

His first number, COMMEDIA BALLETICA (Stravinsky — Pergolesi) is no newcomer to ballet audience, having been done originally for the Ballet Russe de Monte Carlo. It is a gay bit of kinetic pastime in the DIVERTIMENTO-INTERPLAY

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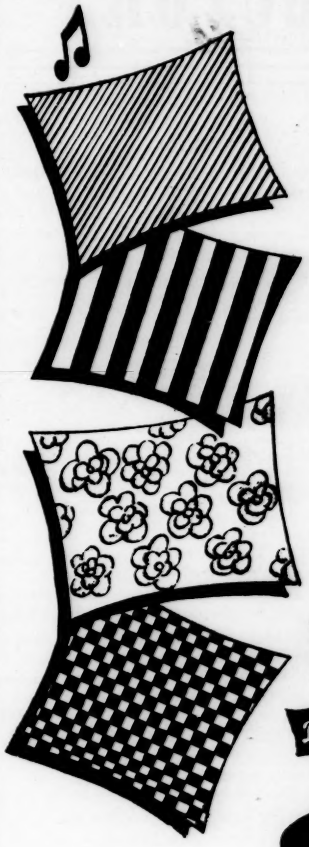

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tradition and consists of five young people who use five very attractive stools designed by Robert Davison as a home base from which they emerge for solo variations and group patterns.

The value of the dance lies principally in their ability to function as a close-knit unit and to emerge as individuals only in their solos. The only ones to achieve this solo individuality were **Beatrice Tompkins** with her usual piquancy and wit and **Janet Reed** with her disarming freshness. **Lillian Lanese, Todd Bolender,** and **Jerome Robbins** completed the quintet.

THE IMAGE IN THE HEART is so simple on the surface that we have, in true critical fashion, ascribed a meaning to it which may be very remote from that intended by Mr. Bolender. The ballet treats of the conflict between illusion (or perhaps, delusion) and reality in the heart of a young man sensitively portrayed by **Francisco Moncion.** The image, **probably a mother-image that has finally assumed the proportions of an "ideal love"** is a willowy sylphide-like creature. **Tanaquil Le Clercq** was very fortunately cast in this ethereal role.

The ballet opens on a card game shared by the young man and three other men. He is constantly obsessed by the image in white. Three very human looking women in gay satin dresses (designed by Miles White) enter and mingle with the men. Finally one of the women confronts the young man brazenly and yet questioningly over the card table.

There is a flashback to a ballroom scene in which the young man seeks approval by the group and receives it in the form of applause after a solo variation. Whenever he is the object of the women's attention, his yearning for the white figure prevents him from establishing contact with them. The woman who confronted him over the card table professes her love for him. But he remains aloof and preoccupied.

The scene returns to the card room where there is a violent, emotion-charged game between the woman and the young man. He finally presents her with a single card, which she passes around to the group. All gaze at it stunned. It is returned to the woman, who tears it up, throws down the remainder of her cards and leaves with the group. The young man remains crushed, and does not notice the white figure who comes in to peer at him wistfully. **This is indeed a sensitive picture of a man with an obsession (albeit a poetic one) which renders him unacceptable to a woman — and to society as a whole.**

One of the most exciting aspects of the work was the tense and vital musical score by **John Colman,** a gifted composer-pianist, if we've ever heard one. His were no puny rhythm-setting accompaniments! **With drive and intensity and a really impressive tone, he wove himself deeply into the very fabric of each ballet.**

Bolender's third ballet, SERAGLIO, to Mozart's Sonata in A Major, was an agreeable bit of frou-frou impeccably per-

(please turn to page 37)

the 2nd CANADIAN Ballet Festival

an appraisal

by Francis A. Coleman

Montreal, March 7, 1949

CANADA's unique **national ballet festival,** held for a week last week at the Royal Alexander Theatre in Toronto, proved, if nothing else, that if it is a lot of trouble to manage and present one ballet company, a half dozen groups represent just six times more worry.

In addition, however, to these simple theatrical mathematics, the Festival proved to be the most important stimuli that Canadian dance has ever received. When all politics, intrigue and jockeying was over, the facts remained that in Canada it was possible to organize a festival to present the leading ballet ensembles; a feat unmatched by any other country.

The accomplishment becomes almost an incredible one, when it is considered that all groups in Canada are purely amateur, that distances are vast, and that there is no official support or recognition to back the work of the far flung and scattered individual companies.

This was the **second** festival, in what is hoped will be an annual fixture. The idea was initiated last season by the **Winnipeg Ballet,** almost by accident. Funds had been collected by subscription to enable Winnipeg to accept an invitation to attend an international festival at **Copenhagen.** Some $15,000.00 was collected, but falling short of the objective to cover the expenses for the trip, **David Yeddeau,** manager of the Winnipeg group, searched for a better solution than tamely returning the funds.

No theatrical group likes to refund hard earned cash, and the birth of the Canadian Ballet Festival was the expedient. It was a solution which satisfied the donors, and which was to start a new interest and hope in Canadian dance circles. Only three groups appeared in Winnipeg last Spring, **but this year the second festival united six different companies,** and used a full orchestra in one of the country's leading commercial theatres. A fund of $25,000.00 was announced, and subscribed to by Boris Volkoff's organization, who was even successful in collecting some of it from municipal and provincial governments.

A NATIONAL EVENT

Great interest was aroused, resulting in going over the top on the drive for funds, and a complete sell-out for the week of ballet. Gala performances, social events, distinguished patronage, radio programs, film sequences, and a national broadcast of an hour and a half, added glitter and excitement to the Festival. Secret of success lies in the fact that **Boris Volkoff** united a strong central organizing body, which succeeded in appealing to socially-conscious Toronto.

Opening night saw the **Winnipeg Ballet** debut with their new ballet **Visages,** which turned out to be the hit of the Festival. It is the most modern work which the company from Winnipeg has yet essayed. Choreographer **Gweneth Lloyd** and composer Walter Kaufman worked together well and the result is a closely knit symbolic work, heavy in allegory but timely and effective. More truly Canadian in spirit, was **La Gaspesienne** by **Ruth Sorel** of Montreal. Her modern dance group gave the best performances of its career in this work, with attractive settings and a forceful plot. The stylistic groupings, exploiting the small group well, matched the folk music on French-Canadian themes to the hilt.

Vancouver's **Panto-Pacific Ballet** used Proko-

Among the ballets unveiled in Toronto on the second Canadian National Ballet Festival was the ballet VISAGES, with choreography by Gweneth Lloyd of the Winnipeg Ballet. The principals (center) are Jean McKenzie and Arnold Spohr.

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fieff's Classical Symphony for their **Degas Rehearsal** ballet, which showed a formula similar to that of Tudor's Gala Performance. This group has apparently been formed comparatively recently this season by **Mara McBirney**, sister of **Mona McBirney**, who is prominent in Royal Academy of Dancing activities in London. To close the first program, Volkoff's **Canadian Ballet** revived **Prince Igor**, one of their standard popular works, which has been given a fresh impetus from the number of male students which Volkoff has acquired through government Veteran's educational programs.

AFTER OPENING NIGHT

Other groups represented late in the week included Nesta Toumine's **Ottawa Civic Ballet**, an impressively large and young group from the nation's capital, which performed **Les Sylphides** in traditional style. Formerly of the important Ballet Russe companies, **Sviatoslav Toumine** has tried to develop standard repertory of Ballet Russe for the Ottawa group, without compromise or alteration of any kind.

The **Hamilton Ballet** did a **Suite Classique** and a work called **Campus Love**, which was the only work of the Festival to show jazz influence.

In addition to Volkoff's four other Toronto companies were represented; the **Mildred Wickson Ballet** with **The Shoes That Danced**, the **Ballet Club** of **Toronto** with **A Tayle of Olde Cypress**, and performances by the **New Dance Theatre** and the **Toronto Academy of Ballet.**

On repeat appearances, the **Winnipeg Ballet** scored with the refreshing **Finishing School** which uses some of the re-discovered music of Johann Strauss, kindly lent by Columbia Broadcasting Corporation. A tale of a boarding school that succeeds in avoiding the almost inevitable comparison to Lichine's Graduation Ball, it is a work which proves that the Winnipeg Ballet has evolved a distinctive style of its own. It also performed a ballet appropriately titled **Allegory**, a sensitive and moving treatment of Franck's Symphonic Variations.

Volkoff's big entry was the premiere of a new work based on an Indian legend, **The Red Ear of Corn.** The choreography and the music of John Winzweig are both the subject of much debate. Some have found the plot incoherent and vulgar, with the music arid, while others claim it to have one of the most significant scores composed in Canadian music.

CAPTAINS AND KINGS

Supposedly strictly non-competitive, there was none the less a lot of summing up to do after the smoke of battle cleared away from the week of ballet festival. The work of the critics, and the choice of the public, plus the professional interest of the other dancers, certainly makes the ballet festival one of the most highly competitive events outside the Olympics. The Canadian Ballet Festival has raised a point — why not a ballet annex to the Olympics, the Edinburgh Festival and other such events?

The Toronto performances revealed conclusively that **the Winnipeg Ballet stands supreme in Canada**, despite assertions in the allegedly impartial Canadian Press national dispatches which stated that the Volkoff ballets showed the most professional touch. **Gweneth Lloyd** won top choreographic acclaim with the variety and scope of her work, and **Jean McKenzie** (also of Winnipeg Ballet) was hailed as a star. **Natalia Butko** of the **Volkoff Canadian Ballet** and **Arnold Spohr** of Winnipeg also won praise as individual dancers. **Ruth Sorel** was conceded to be the most experienced and mature artist

of those taking part in the festival, her hand and arm movements and all her individual work being particularly remarkable.

The festival was a notable achievement, and an amazing step forward in Canada's artistic and cultural status.

The ballet FINISHING SCHOOL was another entree by the Winnipeg Ballet in the Canadian National Ballet Festival.

Reviewers' Stand

continued from page 34

formed by **Maria Tallchief, Janet Reed, Tanaquil Le Clercq, Beatrice Tompkins,** and **Francisco Moncion** — and with dignity, if not distinction, by **Luis Schaw** and **Lillian Lanese.**

★

With never-ending spunk and resourcefulness, **La Meri** and her sister **Lilian** have turned their **Ethnologic Dance Center** ihto an **Academy** that now offers a three-year teachers' course and a four-year artists' course.

Public performance and individual choreography are an integral part of the curriculum, and on February 27 a group of the students made their appearances in the Center's DANCE THEATRE.

We looked at the concert, not so much with an eye toward technical achievement, but to see if we could play the old guessing game and select students whose personality traits or ability to project seemed to mark them for future stage success. Among these we would include **Peter de Falco** for spirit, **Aennchen** for wit, and **Betty Braun** for sensitivity.

DORIS HERING

★

CAROUSEL, a revival,
Majestic Theatre
New York City

The return of "Carousel" was one of the pleasanter events of the mid-Winter season. Interestingly enough, it stood the test of time far better than might most of this year's musicals. Originally, "Carousel" served to further the dance careers of **Bambi Linn, Annabelle Lyon, Pearl Lang, Robert Pagent** and **Peter Birch.** Featured in the current production are **Mavis Ray, Diane Keith** and **Kenneth McKenzie,** who dances the former roles of Peter Birch and Robert Pagent. It is quite unfair to try to make comparisons between the present and original cast because both seemed just right for their parts.

Particularly outstanding was **Mavis Ray's** bouyant performance in "June Is Bustin' Out All Over" and **Kenneth McKenzie's** fine passages of movement in the ballet scene. In this ballet **Diane Keith** made her Broadway debut in the role of the young girl that was so memorably danced by Bambi Linn. Technically excellent, and sometimes resembling a very young Ingrid Bergman, Diane Keith's approach was a balletic one rather than an emotional one as expressed in terms of movement. Thus the character lost some of the wonderfully child-like simplicity that Bambi Linn brought to the role. In other words, one had the feeling that the role was now danced from the surface in, rather than the reverse which held true originally.

The ensemble, numbering ten girls and seven men, performed with exuberance in the ballet and the three other dance numbers. In the Waltz Suite "Carousel", the five minute opening scene of the show, de Mille moved the ensemble dancers like individual characters rather than a group and established the period, mood, setting, and main characters without one word being spoken. In "June Is Bustin' Out All Over", with its spacious, open arm movements, the girls acted as if they were really dancing out of doors, another typical characteristic of the freshness that Agnes de Mille has brought into the theatre. The horn pipe dance was a rousing number, beautifully phrased and timed and, upon re-seeing, disclosed some of the seeds of movement which were later changed and incorporated into de Mille's stunning Scottish Highland dances in "Brigadoon".

Surprisingly enough, the enchanting

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Miles White costumes still looked spic and span and Mielziner's settings retained their original beauty. The haunting Rodgers and Hammerstein score improves upon each re-hearing and the Agnes de Mille dance patterns seemed better than ever. Actually, I enjoyed "Carousel" more this time than I did four years ago.

Arthur Todd

★

SUJATA and ASOKA,
His Majesty's Theatre
Montreal — Canada
Jan. 22, 1949

The Hindu dancers **Sujata** and **Asoka** made their debut in the Americas before a packed house in Montreal, before a public who had not seen any examples of Indian dance since the pre-war Shankar tours.

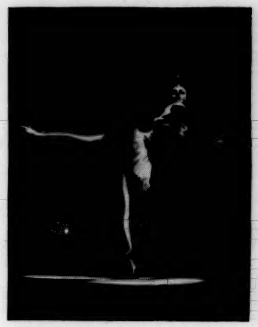
A wide variety of dances were displayed by Sujata and Asoka, holding the audience throughout, and bringing them to the climax of a brilliant fire dance (Gni Puja) and the miniature dance drama of Rama and Sita. By rapidly alternating costumes and styles, the stage was filled with color and movement. There were religious rituals, folk dances from northern India, classical dances from the frescoes and bronzes from the caves of Ajanta and Ellora, examples of Kathakali dance-pantomime, court dances of the Mogul kings, and others, but **perhaps the most impressive and unusual were the dances from Tibet acquired by Asoka by changing his religion and staying in monasteries of Buddhist monks.**

Asoka is originally of German birth. He became so interested in dances of India that he went there to live and learn at first hand. Sujata is a Hindu, and with the still comparatively limited active general participation in the dance in India, and the segregation of castes and social stratas, the art of such broad minded and versatile interpreters as Sujata and Asoka may be welcomed more openly here than at home. They are masterful and graceful performers of their art, and the only unauthentic note is struck with the music which has been westernized and negotiated with some difficulty.

Francis A. Coleman.

★

A group from the ballet LA CORONELA of Waldeen (in the Dance of the Disinherited) to be restaged by Waldeen in Mexico City in the near future.



The ARABESQUE has many more forms than its text-book definition, "The longest possible line from finger-tip to leg extended in back."
left: DOROTHIE LITTLEFIELD in Arabesque Ouverte with stylized arms . . .
center: PAUL PETROFF in Arabesque a deux bras . . .
right: MURIEL BENTLEY in 1st Arabesque Ouverte.

vocabulary of ballet

continued from page 23

Nijinska in *Les Noces* have been seen a number of times. No one has disputed the classicism of *Giselle* whose first act ends in as untechnical a display of distorted movement as a ballerina was ever required to make.

*

There are a number of elements besides personal qualities and style that modify vocabulary and aid communication. The *accoutrements* of decor and accompaniment are too obvious to expand on but there are also more intrinsic factors or rhythm and tempo. The utility of slowness, speed, lilting phrases or staccato movement are self evident. The use of the full stop or non-movement can be as climactic as the great movement in *Jardin aux Lilas* when the entire cast stands frozen in a formal pose as the music rises to a crescendo, or have the restfulness of Massine's seated poet in the pastoral scene in *Symphonie Fantastique.*

Phrasing can make a dance and a ballet as Balanchine has shown so often. In Petipa's clever variations in *Sleeping Beauty* and *Raymonda* the pat finishes are as pointed as well-told anecdotes.

Jerky, staccato movements are disturbing, and while they can suggest neuroses, more often they suggest the ludicrous and stimulate laughter. The amusing dance of the *Cygnets* in *Swan Lake* provokes smiles with its sharp head, knee and foot movements multiplied by four.

The most elementary material of the choreographer is the single body and the movements it can make. Two dancers and their juxtapositions make possible hundreds of expressive situations and designs. The *pas de deux,* in its manifold forms, states relationship, from the sonnet of adoration that is the *pas de deux* in the second act of *Swan Lake* and the clever repartee of *Themes and Variations* to the tortured conflicts of some recent works. Groups of dancers in their massed and patterned positions and joint or contrapuntal movements increase the possible ideas that dance can convey.

Pantomime, gesture, facial expression are all useful in dance communication. Pantomime is a confession that dance fails and must resort to dumb show, though the fact that it is not pure dance does not mean it

There are NO ABSOLUTE RULES dictating arms and body positions for any ballet position. Here are three out of countless arm, head and body placements that can accompany so well-defined and bounded a simple classic position as 4th POSITION CROISSEE SUR LES POINTES. On the left: EDITH AILARD — center: ALICIA ALONSO — right: NATHALIE KRASSOVSKA.

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cannot be a legitimate and artistic theatrical device. Gesture stems from the inarticulate realm where words leave off and can be amplified into dance and become a part of its vocabulary. Facial expression, apart from grimace, is part of the whole and reflects mood. The face changes with every movement; the features are responsive in a subtle degree even when seeming in repose.

*

This is the material of ballet. The steps can go astray; they need a brain to guide them. They can tell stories, set moods, externalize personal experiences. Ballet vocabulary may be limited, but if the choreographer finds he cannot find a suitable movement or pose to express his idea he can invent a new one. The physical ability made possible by ballet mechanics assures him that the movement can be accomplished.

These are just some of the possibilities of the language of ballet. The rules for performing them do not restrict; they are in the interest of clearer communication. The use or misuse of ballet depends on the craftsmanship of the people who dance and on those who make the dances. A great deal of its communicative power depends on good strong technique. The man who stutters and stammers and is tongue-tied cannot get up and sway an audience with his ideas no matter how great and sincere they are. The inept dancer, the performer who falters, makes the spectator uncomfortable. It is a grimace of the body and unpleasant to behold. Ballet dancing must look easy, because only then is it free to communicate without intrusion of mere physical effort.

The vocabulary of ballet has been used in each age to express that time whether it was the mannered social life of pre-Napoleonic France, the Romanticism of the 19th century, the naturalism of the Fokine revolt, or the dreams, realities and psychoses of today.

*

Aurora Arriaza

concluded

spurious things done here, it is still tribute to the love the American has for this foreign art.

In the many years I have spent teaching Spanish dancing I have continually met with the unnecessary claim of Spanish descent on the part of many of my pupils, who were suffering from the delusion that only the Spanish can make good Spanish dancers. This is far from the truth — and did they but know it, they were doing themselves a disservice.

I have found as many good exponents of the Spanish style among artists of other national derivations as among the Spanish.

In America, the interest in Spanish dance is in no small measure the contribution of my good friend *Benito Collada,* the famous boniface of El Chico, a nightclub. For two decades he has at great cost and effort scoured Europe and America for young talent in Spanish dance and given many fine dancers their opportunity to be seen.

The disappearance of old time vaudeville has injected new life into the cabaret field, thus creating an arena for Spanish dancers, far more suited to that dance than the huge

stages of vaudeville houses. Spanish dance flourishes in a smaller, more intimate atmosphere. Witness the thousands of cantinas in Spain itself.

I have seen the ranks of teachers of Spanish dance swell to dozens, chiefly, I must say, from the ranks of my own pupils. Among the more prominent are my good friends *Lola Bravo*, the *Cansinos*, the maestro *"El Chileno"*, who is a true Andalusian in spite of his nickname, *Jose Martinez*, without peer in taconeo, and not least, my dear friend *Heléne Veola*, one of my favorite pupils and that also of my brother Virgilio. There are others but my memory fails and I seem to remember these best.

I am seventy-seven years old and as I sit and regard myself in the mirror, I find it hard to believe that I am actually the pretty girl in these photographs in my collection. That gay, lively girl, who lived through so much, saw the world change so much in one lifetime, has seen such days as I fear will never come again.

The END

Orchesis

continued from page 3

Orchesis, as an organization, has several unusual aspects. There is no written constitution, no dues or pin to bind the group together. The girls are bound by their common interest and love of dance.

Dance clubs patterned after Orchesis have been established at almost every college in the United States. Miss H'Doubler receives many letters from other schools asking about Orchesis, and how it is organized. Questions pertaining to the use of the name, the standards of the group and the tryouts are answered for many schools that wish to begin an Orchesis similar to Wisconsin's.

The members of Orchesis speak for themselves and explain how they became interested in this dance group.

Dolores Mattingly, a recreation major says, "Dancing is my hobby. After seeing several Orchesis programs, it was one of my desires to dance with the group."

To express why she joined Orchesis, Carol Walgenbach, a dance major states, "I joined Orchesis to obtain more experience in group work and dance productions with girls of similar interests."

Orchesis has grown from the ideas of one woman to become an established dance group in almost every school in the land. The popularity and growth of the dance group has never destroyed the "unity of dance interest" which is the essence of Orchesis.

Information on the history and organization of ORCHESIS, about which this article is written, was obtained through interviews with MARGARET H'DOUBLER, professor of physical education, University of Wisconsin, and with LOUISE KLOEPPER, co-advisor of Orchesis.

Ballet Mistress at Work

continued

corps into shape I was faced with four basic problems. Not one is more important than the others for they are all equi-important, and were all worked on at the same time, but which for purposes of clarity, I shall approach in an order of progression.

"All systems of teaching ballet are basically the same. There is very little difference actually between the so called Italian school (Cechetti method) and the Russian school. Whatever slight differences there may be lie mainly in the placing of the body. *The Cechetti system itself may be summed up briefly by saying that it aims to give the body freedom through a system which first puts the body through a rigid discipline.* The body is kept strongly disciplined; it is *gradually freed from that discipline until it begins to dance on a physical, as well as musical plane.* This is a process which must actually take place as much in the mind as it does in the body, for the mind must be made to feel that the body has learned technique to the point where it need not be thought about. The body can then be made an instrument and emotions, any emotions, can be expressed through and with the body. This, briefly, was what I tried to do with the corps, to bring them to that stage where each dancer was using his body as an instrument and not wrongly or working against it.

THE FIRST BASIC PROBLEM

"The first basic problem was, oddly enough, *barre* work. *Barre* is a terribly important part of a dancer's basic equipment. It is a fact that all the faults a dancer has at the *barre* will show in his (her) more advanced work. This is an axiom which has unfortunately proven itself many, many times and been ignored too often. For example, if the *battement frappe* is used at the *barre* with a certain rhythm and in a certain way, it will improve elevation and point work, in the following manner: at the end of the extension of the *frappe, there must be a slight pause*— even though the body fights against this particular rhythm created by the pause. Now, if the body is well trained, it will learn eventually to include this pause naturally. The naturalness of taking this pause will aid greatly in learning to take the slight pause at the apex of a *jete* — the pause so necessary to create the illusion of hanging in the air for just a moment. That, in itself, is only one of the many examples of how discipline at the *barre* is borne out on the stage proper. In working with the rough material in any corps, I made the work done at the barre the longest and most exacting part of my classes.

THE SECOND BASIC PROBLEM

"The second basic problem which I found

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With kind regards, and remembrance to my many friends and pupils throughout the country, I remain,

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Eileen O'Connor

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myself facing was the problem of moving balance. The problem of moving balance might be defined as follows:

"Weight is placed in such a way that it resembles a *plomb* line — now — any movement of the arm or leg pulls that weight away and the balance must be pulled back to that *plomb* line before completion of that movement, as it should be, is possible. The problem of moving balance was first tackled or better explained in the slow movements or adagio. Balance is a moving thing and to completely grasp it, it must be built up from the bottom. The power to do things, small things, not the enormously difficult things, which will come naturally, has to be built up from the bottom with every rule of balance, every lesson mastered along the way. Then the difficult things will merely fall into place the moment that balance of the body is attained. The student actually begins to dance better, to improve when the problem of balance is past. Oh it's true, that a person may dance without completely mastering the important point of balance, but there is something about their dancing which never has a sort of instinctive ease.

THE THIRD BASIC PROBLEM

"The third basic problem along the route was the problem of what I call *"awareness". So many students are unaware of what they are actually doing.* They may know the step, but they are unaware of the way in which they themselves are executing it. You may say, for example, 'John or George, you're throwing your stomach out in your attitudes', and they say, 'did I?', and then you have to convince them that this is what they *are* doing. And it is not until they can be made to actually *realize themselves in action,* that the fault can be rectified or the lesson taught. Also, under "awareness" might be placed the application of all the rules of balance in all movements, not only in adagio. Just knowing them doesn't do any good. After the student has worked and tried to apply and *has* applied all the rules, then the body must know them of its own accord.

POISE

"Poise is the next problem. It really goes hand in hand with the other two. Every teacher tries to build both at once. The carriage of the body is probably the most important point of poise. A good looking corps de ballet is one that not only moves well but carries itself as well in repose, as in motion. *Carriage is actually a feeling.* It can't be a rigid thing. The finishing thing in a body that's in good alignment is *feeling,* which will give an individual carriage. It must in all finality come from the inside.

CO-ORDINATION

"The last physical problem which I approached was that of coordination. It is a problem which requires much study, for in it lies the final secret of grace. A body having complete coordination in the dancing sense works as a whole. Everything in motion is part of *all one movement,* rather than a series of motions, even though they may be split-second related. The parts of the body in motion work together, at the same time, not separately. For example, take the reaching

of second position by arm and leg. Both the arm and the leg in 2nd position must arrive at the right place (same place) and at the right (same) time. Every corps de ballet dancer should understand and be able to coordinate first before reaching the rehearsal stage.

INDIVIDUAL PHYSICAL IDIOSYNCRACIES

"As for individual physical idiosyncracies, they must be tackled separately either outside of or before class. Many defects such as muscle-binding, which will slow a dancer's responses, can be corrected by the application of exercise to stretch those muscles. The student with a particularly bad posture or sway-back, who never has strength for anything — pirouettes, etc., can usually be pulled back into line through exercises. The same might be said for strengthening the foot (or rather developing the instep) of many of the girls. If the exercises are conscientiously applied, these worries soon become quite minor.

CHOICE OF DANCERS FOR A CORPS DE BALLET

"It is a rather hard thing to define what is actually looked for in the choosing of personnel. So much is in combination to make a promising dancer that one or two qualities may not always make a sufficient handle. However, I find myself looking for a *good foot — a good leg* — really, a *good body for dancing. Well proportioned. A good figure on stage is one of many important things, if dancing is equal.* Next, I find myself looking for a *dancer who moves with good imagination.* This is really marvelous help to any choreographer for it cuts his time of explanation and effort in half. The *ability* to imagine a step or movement completely when it has been only half defined, is rare, and dancers who have it or approximate it will whip into shape much faster than those who have not. Also, they will for the most part, go farther.

*

"I have enjoyed working with Ballet Theatre, for it has given me the opportunity of working with young Americans. I found in working with them, that besides possessing excellent bodies for dancing, and an enormous amount of vitality, that they also seemed to possess a tremendous physical enjoyment of movement. I suppose that was one of the reasons the London ballet critics referred to the Ballet Theatre dancers as being "so happy on stage." I hope that I shall continue to find just that quality in my students, for I have always felt that dancing is one of the happiest of professions."

3 definitions — *by Jack Cole*

continued

dances, revivals of Greek classics, or modern parallels of such, and certain poetic works that involve characters of highly fantastic origin or designs, that entail considerable scuttling about the stage. The small group of dancers that appear in these exhibits are not gifted with any technical dance proficiency, but are usually described by the Stager of Movement to the Producer involved as having an "enormous intellectual understanding of the period," and a proficiency with a wimple that will entail little or no physical hazard to the talking actors. Since opportunities to hit Broadway with this type of exhibit are comparatively limited, we can usually find the Stager of Movement in the more experimental laboratory theatre school, where he can be seen, almost any day, standing with a hot whip over a group of adolescent hopefuls, egging them on to integrate themselves with a non-representational mobile, develop a characterization while making like a 1920 vacuum cleaner, or communicate the letters of the alphabet by pure motor activity. Older students described by themselves as mothers and housewives who have never had a chance to work in the theatre, are often attracted to these classes by the exhibitionistic possibilities and the complete lack of muscular strain.

Since the pickings are lean in this field of activity, we are not apt to discover its practitioners in the usual walks of life, but they can sometimes be discovered at the exhibits of our more financially successful Dance Directors and Choreographers, shyly viewing the performance with a twisted leer of disdain that threatens to turn into a manic-depressive spasm.

letters to the editor

continued

ed them, though she had not been "home" for thirty years. In the same spirit, summer guests on the island of Ibiza, formed a little circle one day to dance for me many figures of their Sardana. Lower middle class women, still fascinated with the artificiality of Hollywood, (only dated and simpering American movies are distributed in Spain), they were nevertheless proud of their native Catalan dance.

Franco utilizes this devotion of the people to their regional cultures simultaneously to stress separatism **and** nationalism **and** fascism. I saw an evening of the regional dances of Spain, performed by a "government sponsored" organization. The group had just returned from a good will tour, a **fascist propaganda tour** of **South America.**

If you accept government sponsorship, it means that you are willing to subject yourself to its practising ideology. The people in this performing touring group of Col. de Basil's: Nina Verchinina, Nina Stroganova, David Lichine, Riabouchinska, and many others seen often by the American public, will be used by the Franco government to spread its own propaganda, whether they themselves are fascists or not. Either Col. de Basil subscribes to this, or he is in the company of the sadly deluted who do not understand that the Franco government more than ever before, utilizes **every** form of propaganda, including the very effective one of ART, to **involve** the western democracies in the immediate or future, external and internal support of his government.

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A definitive map of the dance world, easy to use and fascinating to read, is this gift of **Anatole Chujoy** to dancers. Throw away your compass and let your Indian guide go home, now that the Encyclopedia has emerged. You won't need them.

The Encyclopedia represents the work of years in selection, compiling, editing. The list of contributing writers in varied aspects of dance is formidable: here are such notables as **Ann Barzel, George Chaffee, Lillian Moore, La Meri, Edwin Denby, George Amberg, George Balanchine,** many others.

The book offers a valuable **discography** of **theatre dance music** by **Manning Solon** for those who are record collectors; it offers also **thumbnail biographies of outstanding names in contemporary dance** and in dance history (maybe there **are** some omissions); it further lists **titles of dance works, definitions of dance terms, it names dates, names and places in a sensible, comprehensive way,** — and once in a while, it even opinionates, but modestly so.

The sympathetic introduction and foreword were written by **Anton Dolin** and **Lincoln Kirstein,** respectively, and we will echo the words of the latter who states in the foreword that ". . . everyone, as his own editor, might have arranged it differently, but it is difficult to imagine how it could be done otherwise and still maintain the variety, inclusiveness and balance of judgment shown by the editor and his distinguished collaborators."

★ **H. D.**

The BORZOI BOOK OF MODERN DANCE
by Margaret Lloyd,
published by Alfred A. Knopf, N. Y., $5.00

In our time **the word 'modern' as applied to dance has come to mean many things to many people.** The modern dancers of 10 years ago would have sometime argued with heat, even venom, over the modernity of 1949's modern dance, but it is indisputable that **a great and sweeping miracle has taken hold of dance as it was and made it into a social-artistic phenomenon,** the influence of which is felt in America, chiefly, in a wide field ranging from theatre to classroom.

This is the verdict of **Margaret Lloyd's** comprehensive, invaluable and eminently readable book, **THE BORZOI BOOK OF MODERN DANCE.** Because if ever a writer wrote with wit, understanding and real sympathy about a subject so battered as "modern" dance, Miss Lloyd, who is dance critic on the Christian Science Monitor, does so. When Miss Lloyd discusses the

high priests of modern dance in America and calls them by their first names (a **singular habit in modern dance,** where Graham is "Martha", Weidman is "Charles", Humphrey is "Doris" **as opposed to the habit in ballet of refering to** Baronova, Toumanova, Gollner, Danilova, Franklin etc. **sans their given names)** it is with the quality associated with family intimacy.

Inasmuch as American modern dance is a family affair, and of recent vintage, it is of great interest to follow the amoeba-like fission starting with the emergence of Isadora Duncan, and resulting in subdivisions into Denishawn, Graham, Humphrey-Weidman, and so on down the years in a biologically and sociologically fascinating process. Readers just now getting acquainted with this stimulating aspect of the American cultural scene will be fascinated with the anecdotes, the personal narratives, the minutae of detail

MYRA KINCH, modern dancer, danced the lead in her own ballet, SONG OF SABIA, based on Brazilian folklore, on the March 19th recital of Choreographers Workshop.

forgotten even by some of the participants, but inexorably remembered by Miss Lloyd.

What modern dance **IS,** how it is danced, its practitioners from A to Z, lucid description of its scenarios (certainly more lucid than some of those famous program notes) afford greatly called-for illumination. Here is something the bystander in foreign countries can safely study for an unprejudiced understanding of what the strange American thing called "modern" dance, really is.

Its 49 illustrations in half-tone of such moderns as **Hanya Holm, Martha Graham, Doris Humphrey, Charles Weidman, Jose Limon, Valerie Bettis, Jean Erdmann, Tamiris, Esther Junger** and others speak volumes in terms of the essence of modern dance. It has been **our good fortune** that here in America **photographers,** good ones, **have become so attracted to it as to have created a library of photographs which have already in the course of only twenty years given modern dance more historical weight than have 300 years of ballet in engraving and art in any such comparable period.**

Of interest to both practitioner and interested reader is the fact that in the commercial theatre and films, modern dance has left in the last decade such a mark that on Broadway today, the outstand-market for dance commercially, it is modern dance that has lifted the face of musical comedy, without ever calling itself by its own name. In the words of Miss Lloyd, "The new dances have more staying power. Modern dance does not always tell its real name on Broadway, but it's there."

★ **H. D.**

DANCES OF **FINLAND**
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published by Chanticleer Press, N. Y., $1.50 each

Four little pocket sized books, handsomely illustrated with many colour plates of the costumes of the countries of title, are the forerunners of a series of such pocket books on the folk dances of European countries, to be brought out periodically by Chanticleer Press.

All four are brief, but very much to the point. A book about folk dance does not need to weigh several pounds to be useful to the student, teacher or general reader. The descriptive passages are augmented by the music for a number of the dances of all four countries. Details of costumes can be copied from the plates for execution by any hand.

This series is edited by Violet Alford published by Chanticleer under the auspices of the Royal Academy of Dancing and the Ling Physical Education Association.

Dances of Greece is authored by **Domini Crosfield, Finland** by **Yngvar Heikel** and **Anni Collan, Austria** by **Katharina Breuer** and **Portugal** by **Lucile Armstrong.** The series is called Handbooks of European National Dances.

★ **A. B.**

FOLK DANCES of South India
by Hildegard L. Spreen
published by Oxford University Press, $3.25

Miss Spreen's book is a gallant effort to create a training manual for a system of technic in the South Indian folk dances, with special emphasis on Kathakali, although it is debatable how useful this can be to someone without some basic training personally derived from a teacher. Without doubt, this book, with its definitions, its descriptions, diagrams, handsome sketches and stylish poetry into the bargain, should be of great interest and assistance to the student of Hindu dance.

Choreographic patterns, music, illustrations and other notation make the selected dances vivid and valuable reading.

★ **J. L.**

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ANNA PAVLOVA, born in St. Petersburg, Russia, in 1881 was a frail child. She entered the Imperial School of Ballet at the age of ten. By 1906, she was Prima Ballerina. After one season with Diaghileff in 1909, she was brought to the U.S. by Otto Kahn. Partnered by the brilliant Mikhail Mordkin, Anna Pavlova won immediate acclaim. From then on to the day of her death in The Hague on January 23, 1931, Anna Pavlova toured indefatigably in every country in the world. Her "Dying Swan" created for her by Mikhail Fokine, made Anna Pavlova the immortal symbol of ballet.

She danced in Capezios

Now . . .

ALICIA MARKOVA, born Lillian Alice Marks in London in 1910 was a frail child, like Pavlova. In fact her first dance lessons were for exercise. In 1924, at the age of 14, she joined Diaghileff's Company, leaving it in 1929, thence to The Ballet Rambert and the celebrated Vic-Well. With Anton Dolin, her partner to this day, she founded the Markova-Dolin Company. She has also appeared as Prima Ballerina with the Ballet Russe de Monte Carlo and with Ballet Theatre. A great stylist, Alicia Markova is a true classical Ballerina in the great ballet tradition.

She dances in Capezios

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Via the GRAPEVINE

continued from page 10

chandra Used-Kar, a dancer who has undertaken to wed be-bop to Kathakali technic, with some apoplectic results. **Used-Kar** is not related to **Shan-Kar. Next Dark of the Moon ball indicated for April 15th . . . Ramchandra Used-Kar** and Hindu dancer **Nala Najan** appeared on WPIX Television on March 10th in variations of Hindu dance from the be-bop to the traditional . . . Argentine-born Spanish dancer **Elena Imaz** is back home from a three month tour of the United States, Canada and Mexico, together with **Louise Ferrand** and **Wayne Lamb.** Miss Imaz will go to Madrid after the conclusion of her next tour to study at the Royal Academy of Music . . . **Nikita Talin** has returned from Paris, where he soloed with Ballets Champs Elysees and he will go to **Sullins Women's College** in Tennessee to teach, concertize and to stage the dances for the May dance festival. **Sullins was the first college in the States to put ballet on the curriculum as a major . . . Lorand Anderhazy** returns to the local scene with his appearance with **Mahoney** and **Mara** in the **Ballet Repertory Company** at the Ziegfeld April 8 and 9 . . . Famous fabric house, **Dazian's,** opened a consumer branch for the general public at 112 W. 44th Street, Manhattan, on March 15th, **with the intention of proving that fabrics from Dazian's are not limited to the theatrical trade only . . .** If you tried to tabulate the number of turns **Jack Gansert** has done at the Diamond Horseshoe in the last fifteen months, you'd collapse in vertigo and serve you right. Mr. Gansert, a former soloist in the Ballets Jooss, Markova and Dolin company, etc. has danced his Whirling Dervish (five minute dance) at Billy Rose's candy-box pleasure dome **twice a night, without interruption, for full fifteen months . . . Iris Mabry,** presently in Paris, has had a change of plans. After a huge success in March, she has decided to stay on until the fall; will return to present new group work for initial concert of Choreographers Workshop, season of 1949-50 . . . **Simon Semenoff** narrowly escaped death in Santa Monica, Cal. on March 14th, when his car backed up and plunged 80 feet into a canyon behind his house. Semenoff and his dog, Deb, in the car at the time, were miraculously unhurt . . . Two important debuts take place in New York in April, both at the 92nd Street YMHA: **Janet Collins** and **Lin Pei Fen,** both modern dancers. Miss Fen is the first creative dancer to emerge from war-torn China. She is sponsored in this concert by Pearl Buck and the East-West Association . . . **Barry Lynn** will appear at Carnegie Recital Hall in another debut, May 2nd . . . Recent recitals locally have displayed the talents of **Danny Lloyd,** American Negro ballet dancer in a **Holiday Festival** produced by **Diane Rust** at the **Caravan Hall** on March 4th; **Asadata Dafora,** African dancer, appeared on a program with his protegee, **Nina Scott,** in West African and Sudanese dances at the Ethnologic Dance Center on March 27th; **Jean Leon**

Destine, Hatitian dancer-singer-lecturer, and his troupe of eight, danced in the William Grant Still opera **"Troubled Island"**, which world-premiered at the New York City Center on March 31st . . . **Destine** also appeared in recital on March 20th at the New School for Social Research on a Spring Festival of folk songs and dances of Peru and Haiti. He was accompanied by **Jeanne Roman** and **Alphonse Cimber.**

★

George Chaffee will fly to France late in June, accompanied by a group of ten pupils, on a tour of the French capital, the famous Russian schools in Paris, the Opera from sewer to golden dome et al. He will return in time to teach for national conventions in New York and Washington . . . The **Kamin Dance Bookshop** was the host at an autographing party upon the debut of Anatole Chujoy's **Dance Encyclopedia** on March 21st. A large audience rushed the gallery and the busy author. Mr. Chujoy will wear his right arm in a sling for a short convalescent period . . . **Chrysalis** pocket-sized all-arts mimeographed magazine, goes into print in April with a special feature by **Hope Sheridan** on **Andre Eglevsky.**

Merriel Abbott Dancers (dressed up to look like violins) in ETUDE FOR LOVE, a group dance in which they recently appeared in Chicago's Palmer House Empire Room.

LONDON

Alexandra Danilova arrived in England on the Queen Mary on March 4th and was at Covent Garden next day for costume fittings. She watched **Violetta** (Prokhorova) **Elvin's** debut in Swan Lake the same day. Advance bookings for the Danilova-Franklin guest appearance with Sadler's Wells Ballet created something of a record. **About 200 people waited all night and it took most of the faithful about nine hours to reach the box office.**

Fonteyn returned to the stage after her recent illness when she gave her first performance of **Cinderella** on February 25th. She gave a tender and touching performance and was given a tremendous welcome that continued through seventeen curtain calls.

It has been a month of arrivals and returns. **Madam Rambert is back from Australia,** brown and well and full of plans. Her company will appear at this year's **Bath Festival.** The Australian tour lasted 18 months, instead of the planned 40 weeks. One hundred and ten performances were seen by 136,000 people and the 14 weeks season in Melbourne exceeded by two weeks the previous record for the longest ballet season which was set up by Colonel de Basil's company in 1941. Ballerina **Sally Gilmour** married while in Australia and will return to England later.

Roland Petit's **Ballets de Paris** had a successful season at London's Princes Theatre during February and March. **Les Demoiselles de la Nuit** was given its London premiere and **Carmen** and **L'Oeuf a la Coque** (all by Petit) re-received their world premieres. **L'Oeuf a la Coque,** a slight satire on smart French revue, is a glorious romp in the kitchens of Hell. **Carmen** was the hit of the season. It is more less true to the **Merimee** story and is danced to a Bizet medley with nothing short of inspiration by **Renee Jeanmaire** and **Roland Petit.** The last scene, especially, danced to an accompaniment by drums, the scene in which Jose kills Carmen, has a cumulative excitement that swept London off its feet.

The ballet had a wonderful reception on its first night. In the audience were Mme. **Vera Volkova, Margot Fonteyn** and **Frederick Ashton,** all seen applauding with zeal. In fact, Miss Fonteyn has been in constant attendance at these performances and it is rumoured that she will appear in her original part in Petit's **Demoiselle de la Nuit,** also, that she will spend some weeks in Paris later in the season as a guest artist with the company . . . **Vaslav Nijinsky** and his wife were also present at the **Carmen** performance and he was overheard to express interest in watching rehearsals of it.

William Dollar has also created a dramatic pas de deux, **Le Combat,** for this company, and **Janine Charrat** continues to develop as a choreographer in her abstract but charming **Theme and Variations.**

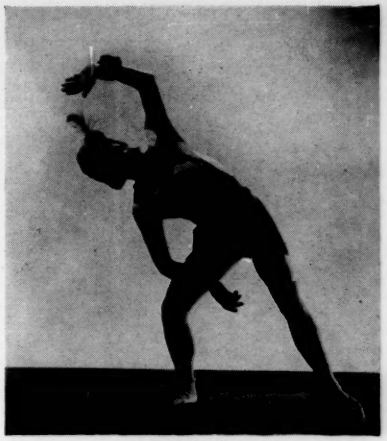
Two hours before the scheduled London premiere of Roland Petit's other new ballet, **Le Reve de Leonor,** ballerina **Nina Vyroubova** collapsed. Four doctors and two osteopaths were rushed to her bedside and discovered she had displaced a cartilage which had irritated a muscle and nerve in her back. Vyroubova was unlikely to be able to dance again during the London season, so it was decided to abandon the ballet at least until the company's Paris season next June. Decor and costumes worth $20,000., created by Leonor Fini for this surrealiste ballet, go into storage. **Ill luck seems to hound Vyroubova's London performances. Last year, when here with Ballet Champs Elysees, she was taken to the hospital with appendicitis.**

Judith Espinosa, sister of Edouard and member of the great dancing family, died in Balham Hospital on February 17 at the age of 72. She will be mourned by the whole dancing profession and particularly by her many pupils whom she was teaching until a few days before she died.

Stravinsky's ballet suite, **Orpheus,** received its first concert performance in England, when Ernest Ansermet conducted it at the Royal Albert Hall. It received a unanimously good press from English music critics.

West London's little Torch Theatre has recently presented many interesting dance performances. **Angelo Andes** gave a short season of Spanish dances and Mme. **Yedra Garcia's** Spanish gypsies scored a great success.

Markova and **Dolin's** five appearances at the mammoth Empress Hall, Earl's Court, certainly started something. **Danilova** and **Franklin** are to dance there also, and **Markova** and **Dolin** are to return to Harringay later in the season. **Colonel de Basil** is said to be negotiating for a season by his **Original Ballet Russe** at Harringay; **the decor would be projected cinematographically!**



BENTLEY STONE in "Harlequinade — or — "Love is Not So Easy", a new ballet in the Ruth Page-Bentley Stone ballet repertory, given in their recent winter tour.

Mona Inglesby, the principal of the **International Ballet,** has sprained her ankle and will not be able to dance for at least eight weeks.

Joan Tucker will be dancing many of her parts.

Annette Page made her debut as **Pepe, the balletic dog** in the revival of **Wedding Bouquet.** This young dancer is from the Sadler's Wells School, where she was first taught by **Mme. Volkova.** The rumour that she is being groomed to succeed Fonteyn in the distant future may be mere wishful thinking, but it is sincerely wishful.

Mme. **Lydia-Kyasht,** the friend and contemporary of Karasvina at the Maryinsky, has joined the faculty of the Sadler's Wells school. As **George Gontcharoff** and **Harijs Plucis** are already on the faculty, the classes are at last beginning to get that Russian flavour which produces such interesting results.

★

PARIS

The **Katherine Dunham** ballets were given three additional weeks of performance at the Chaillot ending March 6th.

The **Jose Greco company, Ballets y Bailes de Espana,** had such success at the Theatre Champs Elysees, that **its appearances were extended two weeks.** For these final performances the company was able to stage its beautiful **Bolero** (Ravel) which they had last month been obliged to cancel after their opening night, as the copyright to the music had suddenly been bought by another Spanish dancer. The Greco troupe will leave for a tour of the French provinces when the Paris season ends and **appear later this season in London.**

The **Grecos,** the **Dunham** troupe and **Josephine Baker** have been among the visitors to the small exposition of dance sketches and sculptures at the Chimere bookshop, in which the

Luisa, 12 year old daughter of Antonio Triana, the former partner of the late Argentinita, is now partnering her father in Spanish and Mexican dances. They have appeared recently in cabarets and concert in Mexico City and in California.

artists Jacques Maloubier and Jean Toth and the sculptor Marcel Sprank showed sketches and sculptures of them and other dancers. On the same occasion, **Loulou Boudanez** signed her illustrated book on the Hindu dancer, **Nyota Inyoka.**

The **International Dance Archives,** after a quiet February, is planning a busy March season. The American dancer, **Iris Mabry,** opened the series, presented by the well-known Spanish dancer-lecturer, **Nana de Herrera** and accompanied by the composer, **Ralph Gilbert . . .** Acrobatic-dancing teacher **Andre Guichot** has just given a demonstration of his method, going from the amateur to the professional acrobatic dancer, and another teacher, **Doris Halphen,** presented a group of her pupils in a demonstration entitled "toward an authentic harmony of movement". Both evenings were accompanied by talks by Dinah Maggie.

Also expected this month for two performances at the Salle Pleyel are the Hindu ballets of **Mrhinalini Sarabhai,** a company of 19 dancers and native orchestra.

The **Roland Petit** Ballets de Paris were star features of the big season in Cannes in February. On their opening night, the audience included the **Aga Kahn** and the **Duke and Duchess of Windsor.**

An interesting short modern ballet was created in February at the Theatre Charles de Rochefort, on the same program with two modern farces. **Black Bill** is a ballet by a woman, **Raymonda Lombardin,** choreographed by the dancer-mime **Charles Antonetti,** and is a story of race prejudice, stylishly danced, and with good decors.

Fiesta in Paris — Short Story

Delighted to find themselves in a domestic setting after so many years of hotel and stage lite, and the rigours of Spain, the four principals of the **Jose Greco** ballets, **Greco, Nila Amparo, Carola Goya** and **Luis Olivares,** held high holiday at the Paris studio-home of **Mme. Antignac, Dance Magazine's** Paris correspondent. Home-made food tasted so good to them that they carted off a butterscotch pie to finish at their hotel, and inspired by the idea of a real kitchen, the four planned a return engagement so that **Luis Olivares** could himself cook a spaghetti luncheon, something they have not had since they left America!

★

In PORTUGAL and SPAIN

Ballet Cimarro, after a year's tour in France, Spain and North Africa, is back in Lisbon and appeared in March at the Variedades . . . **Bailado Verde Gaio** had a successful four week season at the San Carlo, with a folkloric ballet and a program organized by **Ivo Cramer.** The company is now resting, in preparation for a tour of France at the end of May . . . **Ivo Cramer** will use his three month's leave to go to Oslo and Stockholm. At the **Studio Experimental Theatre in Oslo** he will produce a play by Maxwell Anderson and at the Royal Theatre

Jose Manero, formerly of the opera in Mexico City, with his partner, Paquita. Sr. Manero has a troupe of six which is touring the west coast. He will return shortly to Mexico City.

in Stockholm, he will produce the pantomime and dances for a deluxe edition of **Tartuffe** by **Moliere,** using music of the Moliere period, recently re-discovered by a Swedish musician . . . **Circulo Iniciacao Coreografica** has just concluded a successful season at the San Carlos in Lisbon. **Margarida de Abreu,** teacher and choreographer, has attained an artistic success with the presentation of two new ballets, **Heroica** (Chopin) and (Schumann's) **Concerto. Anna Maria Mascolo,** who has the making of a true ballerina, and **Fernando Lima,** both back from Paris where they studied with **Preobrajenska,** are stars of the company . . . **De Basil** is still ill and in a clinic in Barcelona. **Dokoudovsky** is doing a new 3 act ballet, **La Celestina,** for the next season of the Original Ballet Russe, **planned for April in Barcelona . . .** The Portuguese painter **Hugo Manuel,** who has been living in Spain the last year, has presented to various Spanish sponsors a detailed plan for a national Spanish ballet, which would operate on a budget of a million dollars the first year. No sponsors appear to have jumped at this opportunity . . . **Juan Tema** and **Irina Kosmowska,** have been engaged by impresario **Joaquim Casa** to appear in the revues he sends on tour. They are presently in Lisbon.

★

SAN FRANCISCO

Bill Robinson has been appearing nightly here to the delight of Cafe Uptown audiences, still in great form and going great guns . . . The **Kurt Jons** dancers have returned from Reno and have appeared to acclaim at the Cafe Lido . . . A number of Christensen pupils are doing line work at the Sir Francis Drake Hotel, not as artistic as the ballet, but steadier work, and more likely to bring home the bacon . . . **San Francisco Ballet** has appeared at a benefit for the annual fund-raising drive for the San Francisco symphony orchestra . . . This company is also listed for two performances at the **Commercial High School Auditorium April 4th** and **25th . . . Andre Frere,** the French actor-mime had his greatest success here with his **"Ballet Russe — or — Choreography"** number. It depicted a temperamental Slavic ballet master, Serge Dragomiroff, who becomes highly involved in describing to his troupe his revolutionary new ballet, "Transmigration" . . . The first time this correspondent has ever seen a blind woman at a dance recital was at Marine's Memorial Theatre where **Merce Cunningham** gave his one performance here recently. She, along with all those who could see, was thrilled with his work. Cunningham is completely the master of movement. The bulk of his audience was college students . . . A year and a half ago we saw the fine work of **Jose Manero** which was presented as part of the S. F. Civic Ballet's repertory at the Opera House. His Mexican ballet **Blue Plaza,** was a memorable work. Manero's recent concert here proves again that **he is a well-schooled, creative dancer.** He appeared in company with his six **"altenitas".** The group will go on a two month tour of the West Coast, after which he will return to Mexico . . **Josephine Booth,** poet-dancer, who cancelled her New York debut because of illness, has turned an enthusiastic eye toward the potentialities of experimental dance film. In cooperation with the **California College of Arts and Crafts** she has completed a film photographed in Death Valley entitled **Amargos . . . A new dance group has formed here,** which meets and rehearses at the **Serge Temoff** studio; it intends to include all dance forms in its projected performances. The modern group is headed by **Mimi Kagen,** formerly of the Hanya Holm company, now teaching at Mills College; others in the modern group are **Mrs. Sidney Petersen,** president of the Dance League and teacher at the State College, and **Welland Lathrop. Consuelo Gonzales** and **Millie von Konsky** head the Folk Dance section. **Mr. Temoff,** well-known in Hollywood for his work in cinema, **Merriem Lanova,** a Ballet Russe alumnus, **Jean Hunt,** formerly with Ballet Theatre, **Alberto Feleciano, Ingeborg Harding,** fresh from Berlin, the Berlin Opera Ballet and Ballets Champs Elysees, **Carlyn Parks** and **Walton Biggerstaff,** one of the executive officers of the California club of D.M.A., comprise the ballet section of this company. This reporter watched Biggerstaff direct the first work: very Tudorish; Temoff's was oriental and suggested something naughty, but colorful. The group will make its venture strictly West Coast and co-operative. **They have the advantages of**

Ballets y Bailes de Espana, the company of JOSE GRECO, made its first important European debut in Paris on February 2nd, with a varied program of Spanish dances, among them the Spanish regional dances depicted above. The four principals of the company appear from left to right: Carola Goya, Jose Greco, Nila Amparo and Luis Olivares.

talent, good material and good fellowship. We can only wish them good fortune . . . Russell Hartley's two week, one-man exhibition of paintings and drawings of the ballet at Poor Richard's gallery, San Mateo, was well attended and heartily received . . . The **Duncan Sisters** of Topsy and Eva fame, have purchased a palatial corner home on spacious grounds on the main boulevard in Burlinghame and are **opening a school for all branches of the theatre, with the focus on dance. Tatiana Svetlova,** who arrived a few weeks ago from Shanghai, will head the **ballet** department, **Tilton** heads the **tap** division, and **Alicia Cansino** (an aunt of Rita Hayworth) will teach **Spanish** dance. They will give one production a month in their Little Theatre, using talent from the school . . . **M. Richards,** the Arthur Murray of San Francisco, had a gala party, entertainment and refreshments at the huge Rose Room at the Palace Hotel. **Over five hundred couples enjoyed themselves the Arthur Murray way.**

★

CHICAGO

New life has come to the Chicago Ballet Guild which is planning studio type programs for the present season and has more ambitious dreams for the future.

A **dance exhibit in the main lobby of the Chicago Public Library** brought in droves of people and kept the place in an uproar all during the month of March.

Spanish dancer **Vela Montoya** and **Jose Castro** are giving a program of Spanish dances at the Studebaker Theatre April 3rd.

On March 20th **Martha Graham** appeared in Chicago for the first time in three years. The program contained a new work, **LEAR,** with music by Vincent Perischetti. **Erick Hawkins** and **Pearl Lang** danced the leads, King Lear and his daughter Cordelia. The place was set in ancient Britain, a new place and period for Graham.

Chicagoans treked to Milwaukee, Cicero, Homewood, Ill. to catch performances of **Slavenska** and her **Ballet Variante.** Slavenska is entirely recovered from her foot injury and dancing superbly. She gives members of her company many opportunities and most of them show to good advantage, particularly **Joey Harris, Lois Ellyn** and **Eileen Locklin.** There are no new ballets on the program, but the best of several past tours are holding the audiences very well. **The response proves there is a need for ballet on a smaller scale. The problem is to make small scale works that are artistic and do not reach for what they shouldn't want to be.**

★

MEXICO CITY

Ballet Alicia Alonso, as noted here last month, played a 2-week engagement at the Bellas Artes, a highly successful engagement, too, with **Alicia Alonso** herself firmly entrenched in the hearts of this Mexican pubic. The engagement could easily have been extended several weeks more, but other functions at the Bellas Artes made it impossible. So the ballet was scheduled to play a week in Guadalajara. However, at the end of the second week, Conciertos Daniel, or more correctly, its financial manager, **Julio Pani,** through a loophole contract, **failed to pay the company for its second week's work, left them with insufficient funds to go to Guadalajara (no expenses to be advanced as that was a percentage contract) and the company was practically stranded in Mexico City.** The company was stuck in its various hotels, for about two weeks without work and without money. **Carlos Chavez** of the Institute of Bellas Artes did what he could to force a settlement with Conciertos Daniel, and the local press went to bat. The upshot was that at last Pani agreed to pay up the hotel bills and pay for the company's visas to **Guatemala,** where they are scheduled for another engagement.

This Affair has been quite a scandal in Mexico's artistic circles, with published statements from both sides. Public sympathy has, of course, been with the dancers. Alicia, herself, says that this affair has served one definite purpose, to wit: it has integrated the company more closely and unified them. The bad two weeks were broken by a couple of radio interviews, a big press luncheon and many invitations to private parties . . . **Igor Youskevitch** has left the company to honour his contract with Ballet Theatre and he has been replaced by **Nicolas Magallanes,** who joined in time for the Guatemala engagement. We hope here in Mexico, D.F. that the Ballet Alicia Alonso will come back under more auspicious management.

After the Alonso closing, there was a 2-night and matinee engagement at the Bellas Artes of **Antonio Triana** and his troupe of Spanish dancers. Triana is an old favorite in Mexico. This time he has presented his sixteen year old daughter, **Luisa,** already an experienced trouper. The two Trianas are now dancing at El Patio, a cabaret, and will return to Hollywood next month.

Expected next month at the Teatro Iris is the company of **Ana Maria.**

★

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DANCING ON MAIN STREET....

AROUND THE 48 STATES

In SCHOOL – On Campus

TEACHERS:

DO NOT fail to read account of introduction of Assembly Bill 1842 in the California legislature, which appears in the VIA THE GRAPEVINE department of this issue, starting on page 9. This legislation is a matter of deep concern to every dancing teacher in the country.

★

THE **BALLET CLUB** of the **Stone-Camryn** School in Chicago puts out a mimeographed newspaper that has some pretty smart stuff. We like the article on musical comedy choreography in which young **Joan Eheman** says, "It seems **all one needs these days to put on a successful musical comedy is find an excuse for some one to be chased.** . . . There is the case in "High Button Shoes". . . . Just as memorable is the chase in "Brigadoon" . . . "Finian's Rainbow" has a chase . . . **if in conversation you are told to "go chase yourself, don't think you are being told to write a musical comedy . . ."**

The **Chicago Dance Council** had a symposium of educational dance at the University of Chicago on March 12. **Katherine Manning** conducted a class in modern dance techniques; **Gladys Andrews** demonstrated rhythms for elementary schools. On March 13 the Council had a demonstration of social dancing by **Edith Ballwebber,** followed by group participation.

The **Edna McRae Ballet** danced Fokines **"Les Sylphides"** and a vigorous character mazurka on the Chopin festival program held the week of March 13. Soloists were **Jean Goodall, Carol Laraia, Barbara Atkins, Marilyn Oden, Samuel Allison** and **Frank Derbas.**

The Misses Marilyn Minns, Edwina Reddick and Joanne Beane were the featured dancers in the ballet "Garland of Roses" composed by Emmamae Horn of Houston, Texas and performed for the Shriners' Crippled Childrens Ball in Houston February 22 and 23.

A Section for
TEACHER and STUDENT
now published as a
REGULAR MONTHLY
FEATURE

★

This section was published as a looseleaf supplement from October 1948 — March 1949

The **Chicago National Association of Dancing Masters** is having an all day session in the Sherman Hotel, Chicago, on **April 3.**

★

BAILE, a new dance magazine to be published in Havana bilingually in Spanish and English has invited ballroom editors **Albert** and **Josephine Butler** of **DANCE Magazine,** to join its contributing staff.

The Butlers have recently been selected by the Board of Education of the City of New York to lecture before an audience composed of men and women chairmen of Health and Physical Education in the city school system. Their topic was **"A Realistic Approach to Social Dancing"** and the lectures were given on March 10th and March 24th at Julia Richman High School.

★

Eileen O'Connor, contributing editor of DANCE Magazine, was invited and did appear before two teachers' societies meetings to lecture during March. On March 6th, Miss O'Connor appeared before the **Dance Teachers Club of Philadelphia,** demonstrating and lecturing on **Elementary Ballet Technique.** On March 13th, she appeared before the **New York Society of Teachers of Dancing** in a lecture-class on **The Importance of Flexing for Ballet.**

★

Oscar and **Gertrude Hallenbeck** of Albany, N. Y. were the producers of that beloved children's tale, **Cinderella,** given late in January under the sponsorship of the **Children's Dance** and **Theatre Guild, Cinderella** was danced by **Dolores Dolan.** A divertissement, **'Round the World' Ballet,** was danced by **Lynn Gremmler, Donna Gallo, Nancy Juliano** and **Paul Tamaroff.**

★

The dance group of the **George Washington University, Washington, D. C.** has certainly kept the flag flying in its area by staging original works, giving new composers and choreographers a chance to create. For a recital given March 18th at the Lisner Auditorium, **Elizabeth Burtner,** member of the faculty at the University, composed a ballet in two acts called **Mutt and Jeff.** The original score was done by **Virginia Czonka,** who wrote the score for the London production of **Dark of the Moon.** This ballet was originally written for **Ballet Russe de Monte Carlo,** but never saw production because of the cost of staging new works in the commercial theatre. **George Washington U., however, has been able to afford the staging of the ballet,** which was received with cheers by its audience.

★

Enter RUMBOP

There is a new ballroom dance called **"Rumbop"** thanks to its authors, **Marie** and **John Phillips,** directors of the Phillips School of Social Dancing in Manhattan. The Phillips' introduced this novety on the floor show at the **China Doll,** a local nightclub, on March 10th, as part of a dance festival staged by them. This included demonstrations in rumba, samba, tango, waltz, foxtrot and mambo by the Phillipses, together with five members of their school's faculty: **Henry Kane, Ceceile Howard, Roy Brandt, Alexander Trepp** and **Henry Otero.**

★

Henry Hope, the nephew of D.M.A. national president **Larue C. Hope** and of the movie star **Bob Hope,** is about to debut in pictures, with Paramount.

★

Sixty pupils of the school of **Frances Gudie** of **Allentown, Pa.** journeyed by bus on March 5 to New York with the express intent of presenting a floral bouquet to the ballerina who appeared as the Swan Queen in a matinee performance of **Swan Lake** at the New York City Center. **Nathalie Krassovska** was the Swan Queen; she and **Mr. Denham** of Ballet Russe received the children backstage with a warm welcome, and they were able to watch the dancers warm up for performance.

Frances and **Billy Gudie** will present a faithful version of the Petipa **Swan Lake** on their annual recital in June and it is their intention of re-creating such a classic in their annual recitals every year. The little Allentown girl who will essay the Swan Queen is **Willa Ann Sechler.**

★

The **6th annual** ballet performance sponsored by the **New Jersey Civic Ballet Guild** will be presented Sunday, April 3rd at the **Bloomfield, N. J. High School.** The program features **"Hansel and Gretel"** and choreography and divertissements are credited to **George Chaffee.**

The Guild has made enormous artistic progress during its six years of continued activity, and it has succeeded in raising the level of appreciation of ballet in the Jersey area to one of which such a group may well be proud.

★

The idea of a native ballet company has taken root so well in Florida, that on February 20th last, the **Central Florida Ballet Company,** organized three years ago by **C. L. Ebsen,** staged a recital in the royal manner at the **Orlando, Fla. High School** auditorium, with an ambitious program centered around the pupils of the **Ebsen** and **Edith Royal** schools in Orlando. Miss Royal is presently the director of the company and she **soloed** in this recital, as well as staged productions of the

Above: LARUE C. HOPE, President and LEROY H. THAYER, Secretary-Treasurer of DANCE MASTERS OF AMERICA, INC.

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Below: DOLORES MAGWOOD, President and HAZEL BOONE, Secretary-Treasurer of the DANCE TEACHERS CLUB OF BOSTON.

ballets **Coppelia** and others in the traditional classic style.

★

D.M. of WISCONSIN Meet

Members of the Wisconsin chapter of D.M.A. met March 20th in the studio of **Julia Kuhlig, Milwaukee, Wis.** Members of the association served on the faculty. These included **Jean Binks, Goldie Gellman, Lois Martens, Gene Norman** and **Leo Kehl.** The program was in charge of educational director **Goldie Gellman** and **William McDonald.** President **Leo Kehl** led an **information discussion on ballet terminology** and presented members with terms used in the Kehl school **since 1880.** The next meetings of this group will be held the **third Sunday in May** at **Fond du Lac, Wisc. at the studio of Cleo P. Smith.** Present officers of the group are **Leo Kehl,** pres., v.p. **Adele Artinian,** sec. **Gladys Kasper** and treasurer **Julia Kuhlig.**

★

1949 CONVENTIONS PLANS

The major dance teachers' associations are currently formulating or have completed plans for the 1949 annual conventions. At time of going to press, the outlook was as follows:

CHICAGO NATIONAL ASSOCIATION OF DANCING MASTERS will hold its **Annual Normal Training School** Monday, **August 1 — Saturday, August 13th,** and its **Convention** from **August 14 - 20** at the **Bal Tabarin Room** of the **Hotel Sherman** in **Chicago.** Faculty will be announced in a later issue.

★

AMERICAN SOCIETY OF TEACHERS OF DANCING will hold its **71st annual convention** at the **Hotel Astor** in New York City from **August 7 - 12** inclusive. In addition to numerous member-teachers, the faculty will be augmented by such notables as **George Chaffee** in ballet, **Eve Gentry** in modern, **Helyn Flanagan** in tap, **Huapala** in Hawaiian, **Josef Pilates** in body conditioning, **Walter Camryn** in character, **Jules Stone** in tap, **Donald Sawyer** and **Fred LeQuorne** in ballroom and **Shailer U. Lawton,** as lecturer.

★

The **DANCE TEACHERS CLUB OF BOSTON** will hold its annual convention at the **Hotel Bradford** in **Boston, Mass., September 6 - 8.** No faculty selected as yet.

★

SUMMER CONVENTION PLANS

in process by

Executive Officers of

DANCE TEACHERS' SOCIETIES

Around the Country

Above: CATHERINE M. McVEIGH, Secretary-Treasurer, and HELEN WICKS REID, President of AMERICAN SOCIETY OF TEACHERS OF DANCING.

Above: THOMAS E. PARSON, Secretary-Treasurer and EARL ATKINSON, President of the DANCE EDUCATORS OF AMERICA.

The **DANCE EDUCATORS OF AMERICA** will hold its **annual normal training school** and **convention** at the **Waldorf-Astoria Hotel** in **New York City.** The **training school,** from **July 11 - 22** will be held in the Jansen and Le Perroquet suites; the **convention,** from **July 24 - 31,** will be held in the Basildon and Jade Rooms. Faculty will be announced in a later issue.

★

The **DANCE MASTERS OF AMERICA, Inc.** will hold their annual normal training school and convention at the **Shoreham Hotel** in **Washington, D. C.** The **normal school** will be held **July 25 - 29** and the **convention** the week of **July 31st.** Faculty will be announced in a later issue.

★

The **NEW YORK SOCIETY OF TEACHERS OF DANCING** does not hold a summer convention, but its final meeting of the 1948-49 season will be held at the **Hotel Astor** on **April 10th,** with a gala program and luncheon (35th Anniversary) for members and guests to conclude a highly satisfactory year in teaching.

★

The numerous affiliated clubs of the Dance Masters of America are making plans for local meetings of their own and these will be announced in later issues.

★

A performance of LES SYLPHIDES was given on the Chopin Festival program in Chicago the week of March 13th by the Edna McRae ballet, (photographed on the stage).

Teachers! RECITAL IDEAS FOR ALL GRADES

TAP Routines by *Jack Manning*

NOVELTIES

1. SPOON-TIME. (Playing spoons in Chef costume.)
2. TAP-OLOGY. (School room scene with dialogue in rhyme for teacher and six pupils. Dance.)
3. TAPPING BY MAIL. (Boy and Girl pantomime and eccentric dance.)
4. DICTATION. (Office scene using Boss and three Stenographers with typewriters.)
5. HIGH HATS IN HARLEM. (Novelty strut tap. Special music 50c extra.)
6. HITTIN' THE HIGHWAY. (Pantomime tap story of boy and girl trying to thumb a ride. Special music 50c extra.)
8. TIN PAN ALLEY. (Music Shop Patter Tap.)
9. DOCTOR SWING. (Hot Tap Patter) group.
10. NUMBER PLEASE. (Telephone tap story. Boy and girl.)
11. CLIMBIN' HIGH. (Novelty tap dance. Ladders-group. Special music 50c extra.)
12. WHISK BROOM TAP. (Two or group. Brooms covered with emory cloth.)
13. CHINATOWN TAPICS. (Chinese Laundry. Two novelties.)
14. BALLIN' THE DRUM. (Military novelty. Bouncing ball on drum. Special music 50c extra.)
15. DOT AND DASH. (Boy and girl novelty pantomime in a telegraph office.)
16. SKIPPING THE BEAT. (Boy and girl. Special song 50c extra.)
17. PULLIN' THE SKIFF. Solo or group hot-cha. Song 50c extra.)
18. TAPPING THE KEG. (Show stopping novelty.)
19. TAPPIN' THE TOM-TOM. (Musical Comedy group number.)
20. TAP DANCE SITTING DOWN. (Line-up of girls big tap ensemble number.)
21. WASHBOARD RHYTHM. (Solo or group using thimbles for strumming.)
22. THE SCRATCH. (Eccentric solo or group.)
23. SHAKIN' THE SHAKER. (Intermediate — cocktail shakers-off beat rhythm.)
24. TECHNIQUE vs. SWING. (Court Room Scene good opening — cast of eleven.)
25. BUCK-AROO. (Intermediate group of four-'ariats.)
26. SIGNALS. (Intermediate — Navy flag Wig Wag.)
27. SEMAPHORE TAP. (Intermediate — military tap swish of flags on stop time music.)
28. BROOM DANCE. (Intermediate — using small push brooms stiff bristles — group.)
29. SOFT SHOE CANE. (Solo or group. Lots of style top hat and tails.)
30. TAPS IN PAWN. (Opening Number — Pawn Shop Scene, characters pawn talents but are redeemed by Broadway Manager.)
31. TREADIN'. (Intermediate Stair Dance.)
32. CRICKET STRUT. (Children or adult beginners.)
33. POP GUN PARADE. (Children, easy.)
34. MILITARY DRUM. (Group-drums attached to backs.)
89. BANJO TAP (Novelty tap Dance)
90. ANVIL CHORUS TAP (Group, with prop anvils)
91. BARBER SHOP SWING (Group, wearing beards)
92. DOING THE JAY WALK (Musical Comedy Tap)
93. TRUCKIN' (A Tap Dance Version)
94. PIANO TAP (Group, carrying toy pianos)
95. MAMMIES ON PARADE (Group, southern mammies and Topsy)
96. HOT FEET (Group, boot-blacks and customers)
97. SWISHIN' (Solo or group strut)
98. OZARK ANTICS (A Hillbilly Novelty)
99. HOT TAMALES (Solo, duet or group)
100. THE CONTINENTAL (Duet or group)
101. THE BIG BAD WOLF AND THE THREE LITTLE PIGS (Quartet)
102. SHAKIN' THE RHUMBA (Solo or group, with rhumba shakers)
103. TAMBOURINE RHYTHM (Solo or group, with tambourines)
104. TAP-IOCA (Duet or couples)
105. I SEE BY THE PAPERS (Rubber-legs rhythm, duet)
106. JUNGLE RHYTHM (Two groups of girls)
107. MEXICONGA (Musical Comedy Tap Version)
108. TAMBOURINE TAP (Solo or group)
109. MUSICAL COMEDY TAP ROUTINE (Solo or group)

(Please order by number)

ADVANCED TAP ROUTINES

35. TAP TEASERS. (Rhythm and Riff.)
36. RHYTHM-TIME. (Rhythm One O' the best.)
37. ASSORTED ROLLS. (Various Rolls.)
38. THE ROGASTAIRE. (Boy and Girl.)
39. RHYTHMETTE. (Rhythm and Riff.)
40. ADVANCED SOFT SHOE. (Effective toe and heel work.)
42. BUCK-O-MANIA. (Tricky Rhythms.)
43. RHYTHMOLOGY. (Wing and Toe Stand combination.)
44. RHYTHM RIDDLES. (Stylish heel and toe work.)
45. ADV. SYNCOPATED WALTZ CLOG. (It's different.)
46. TWIRLING RHYTHM. (Smart Tap Solo.)
47. RHYTHMANTICS. (Rhythm Solo.)
48. RIFF TIME. (Advanced Riff Rhythm.)
49. RHYTHM PREFERRED. (Professional Routine.)
50. RHYTHM KINKS. (Professional Routine.)
110. ADVANCED RHYTHM ROUTINE (Solo or group)
111. RIFFLES (Advanced Rhythm Routines)
112. ADVANCED RHYTHM TAP (Solo or group)
113. ADVANCED SYNCOPATED SOFT SHOE
114. JACK MANNING TAP LEAGUE OF AMERICA
115. SYNCOPATED WALTZ RHYTHM
116. SHADES RHYTHM TAP DANCE
117. DEEP SOUTH WALK
118. PERSONALITY TAP RHYTHM
119. ADVANCED DOUBLE UP RHYTHM
120. ADVANCED BROKEN RHYTHM ROUTINE

INTERMEDIATE TAP ROUTINES

51. TAPTIME. (Rhythm group or solo.)
52. SWINGTIME. (Hot-Cha tap.)
53. INTERMEDIATE RHYTHM (B). (Group.)
54. HOT CHA TAP. (Swing style for girls.)
55. INTERMEDIATE RHYTHM BUCK. (Fast — Pick-ups for finish.)
56. RHYTHM TAP ROUTINE. (Sliding trench finish.)
57. DRUM ROLL RHYTHM. (Military Rhythm — cramp rolls.)
58. MILITARY TAP ROUTINE. (Nice rhythm.)
59. SUZI-Q. (Tap version.)
60. JUST TAPS. (Flashy, smart and easy.)
61. TAPPIN' TIME. (Foundation-valuable.)
62. SOFT SHOE. (One and one-half chorus.) breezy.
63. FOOT NOTES. (Flash, lots of style.)
64. BUCKIN ALONG. (Class or solo.)
65. FLASH RHYTHM. (Snappy hard intermediate.)
66. BUCKETTE. (Good old buck dance routine.)
67. RHYTHM BUCK ROUTINE. (Medium fast tempo.)
68. INTERMEDIATE SOFT SHOE. (Solo or group. Medium slow.)
69. SOFT SHOE KICK ROUTINE. (High kicks, tap specialty.)
70. DI-DE-UMPH. (Musical Comedy. Special music 50c extra.)
71. MODERN FLORA DORA. (Group-double-up rhythm-gay '90 spirit.)
72. TANGLEFOOT. (ROXYETTE line-up. Special music 50c extra.)
73. THE YAM. (Astair-Rogers type-Group or duet.)
74. TRAVELON. (Jack Manning pictures illustrating steps.)
75. DIPSY DOODLE. (Musical Comedy semi-advanced.)
121. SLOW RHYTHM BUCK ROUTINE
122. INTERMEDIATE ECCENTRIC ROUTINE

(Please order by number)

BEGINNERS TAP ROUTINES

76. WALTZIN' ON DOWN. (Effective not difficult.)
77. SIMPLE BUCK DANCE. (Good foundation.)
78. SIMPLE WALTZ CLOG. (Not old standard type.)
79. FOUNDATION TAP BUCK. (For beginners.)
80. BABY TAP. (Effective for young children.)
81. BABY HOT-CHA. (Jazz tap for children.)
82. FOUNDATION TAP ROUTINE. (Showy, simple.)
83. TINY TOTS TAP. (Teachable—simple.)
84. BEGINNERS TAP. (For beginners, flashy.)
85. FUNDAMENTAL TAP. (Nice arrangement, good style.)
86. SIMPLE SOFT SHOE (A). (Good, solo or duet.)
87. SIMPLE SOFT SHOE (B). (Little difficult.)
88. STRUTTIN TOTS. (Simple, effective style.)
123. SIMPLE TAP DANCE (For children and beginners)
124. FLASHY BEGINNERS SOFT SHOE (Solo or group)
125. E-Z-TAP (A foundation tap dance routine)
126. BABY TAP DANCE COURSE (Six progressive fundamental routines)
127. CYMBALETTE (Novelty tap dance for babies)
128. SIMPLE TAP DANCE (for beginners)
129. BALL DANCE (A novelty waltz clog for children)
130. KIDDIE TAP ROUTINE (Simple Tap Routine, solo or group)

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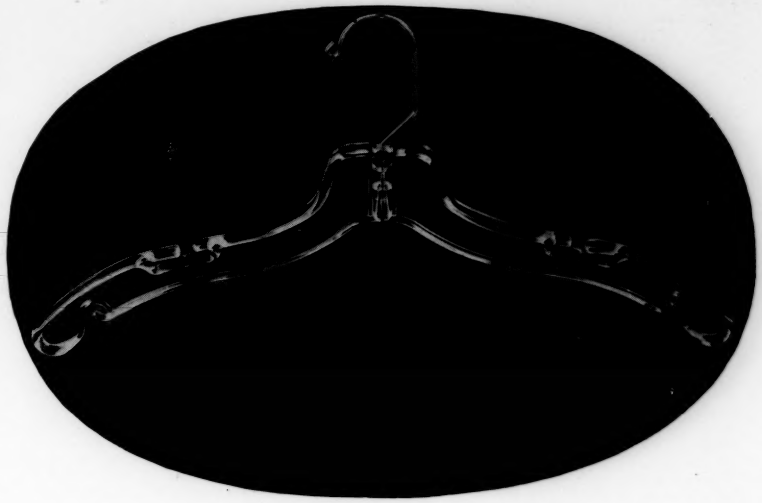

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